Ugle.

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890&ÆŒ$¢£%!?()[]

UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME TWELVE, NUMBER TWO, AUGUST 1985

See page 12

U&lc.
VOLUME TWELVE, NUMBER TWO, AUGUST, 1985

EDITOR: EDWARD GOTTSCHALL
ART DIRECTOR: BOB FARBER
EDITORIAL DIRECTORS: AARON BURNS, EDWARD RONDTHALER
ASSOCIATE EDITOR: MARION MULLER
ASSISTANT EDITOR: JULIET TRAVISON
CONTRIBUTING EDITOR: ALLAN HALEY
RESEARCH DIRECTOR: RHODA SPARBER LUBALIN
ADVERTISING/PRODUCTION MANAGER: HELENA WALLSCHLAG
ASSISTANT ART DIRECTOR: ILENE MEHL
ART/PRODUCTION: KIM VALERIO, SID TIMM
SUBSCRIPTIONS: ELOISE COLEMAN

© INTERNATIONAL TYPEFACE CORPORATION 1985
U&LC (ISSN 0362 6245) IS PUBLISHED QUARTERLY BY INTERNATIONAL TYPEFACE CORPORATION, 2 DAG HAMMARSKJOLD PLAZA, NEW YORK, N.Y. 10017. A JOINTLY OWNED SUBSIDIARY OF LUBALIN, BURNS & CO., INC. AND PHOTO-LETTERING, INC. U.S. SUBSCRIPTION RATES $10 ONE YEAR: FOREIGN SUBSCRIPTIONS, $15 ONE YEAR: U.S. FUNDS DRAWN ON U.S. BANK. FOREIGN AIR MAIL SUBSCRIPTIONS—PLEASE INQUIRE. SECOND-CLASS POSTAGE PAID AT NEW YORK, N.Y. AND ADDITIONAL MAILING OFFICES. POSTMASTER: SEND ADDRESS CHANGES TO U&LC, SUBSCRIPTION DEPARTMENT, 866 SECOND AVENUE, NEW YORK, N.Y. 10017.

ITC FOUNDERS:
AARON BURNS, PRESIDENT
EDWARD RONDTHALER, CHAIRMAN EMERITUS
HERB LUBALIN, EXECUTIVE VICE PRESIDENT 1970-1981

ITC OFFICERS 1985:
GEORGE SOHN, CHAIRMAN
AARON BURNS, PRESIDENT
EDWARD GOTTSCHALL, EXECUTIVE VICE PRESIDENT
BOB FARBER, SENIOR VICE PRESIDENT
EDWARD BENGUIAT, VICE PRESIDENT
ALLAN HALEY, VICE PRESIDENT
RICHARD CONWAY, CONTROLLER AND GENERAL MANAGER

MICROFILM COPIES OF U&LC MAY BE OBTAINED FROM MICRO PHOTO DIVISION, BELL & HOWELL, OLD MANSFIELD ROAD, WOOSTER, OH 44691

In This Issue:

This issue of U&lc was mailed to 190,000 readers: 145,000 in the United States and Canada, and 45,000 abroad. It will be read by over 1,000,000 people.

QUILTS AND CREDITS. WE HOPE YOU ENJOYED THE STORY ON QUILTS IN VOL. 12, NO. 1 OF U&lc, BUT A CREDIT LINE WAS OMITTED. THE TRANSPARENCIES WERE SHOT BY PHOTOGRAPHER SCHECTER LEE.

"MY TRADE IS TO SAY WHAT I THINK."
VOLTAIRE

INDEX TO ITC TYPEFACES

MASTHEAD: ITC NEWTEXT REGULAR TABLE OF CONTENTS: ITC ELAN BOOK WITH BOLD
INDEX TO ITC TYPEFACES: ITC FRANKLIN GOTHIC BOOK WITH BOLD

BUT IS IT APPROPRIATE?

A successful graphic design can be a multifaceted gem. Like a diamond, its beauty and value depend on the number of facets for its brilliant sparkle. Graphic designers, art directors, typographers—all who work with type are aware of the many facets but often tend to focus on just a few.

Major aspects of graphic design include clarity (some elements of which are legibility, readability, order, emphasis) vitality (affected by such considerations as size, color, shape, position) craftsmanship (including letterspacing, word spacing, alignment, and much more), as well as appropriateness.

Some messages require maximal stress on clarity, others on vitality and still others some balance between them. All messages deserve exquisite craftsmanship and all *must* be appropriately clothed typographically. Too many fail to meet these criteria.

Appropriateness: the choice and execution of the graphics for propelling the message that are most suitable to the tone and content of the message, the nature and intent of the sender, the needs, desires and orientation of the receiver.

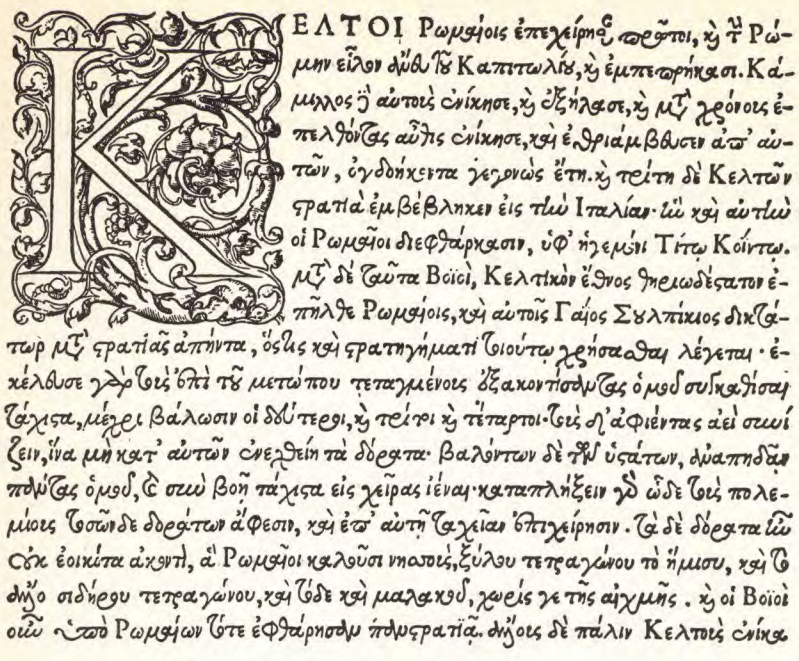
Subjectivity and emphasis on esthetics come easily to many artists and designers. Analyzing a message and its purpose require objectivity, often a pause in the creative surge, to ask not only if the design is exciting or strong or clear or beautiful, or if executed with skill and taste, but whether it is really a most effective way of saying what needs to be said to those we need to reach.

A graphic solution must do more than look good. It must work. It must communicate. The best art design professionals know this and practice this (albeit subconsciously) daily. But, as many thousands more people (without design training or experience) move into the world of design-decision-making it seems timely to remind ourselves that—as much as we need clarity, vitality and craftmanship—if an exquisitely designed piece is misaimed it isn't an effective communication.

So before giving a design a final ok, don't forget to ask yourself, "But, is it appropriate?" E.G.

CLAUDE GARAMOND

TYPOGRAPHIC MILESTONES • BY ALLAN HALEY



ΚΕΛΤΟΙ Ρωμαίοις ἐπεχείρησαν πολεμεῖν, καὶ τὴν Ρώμην εἷλον πλὴν τοῦ Καπιτωλίου, καὶ ἐμπεπρήκασι. Κάμιλλος ὁ αὐτοὺς ἐνίκησε, καὶ ἐξήλασε, καὶ μετὰ χρόνους ἐπελθόντας αὖθις ἐνίκησε, καὶ ἐθριάμβευσεν ἀπ' αὐτῶν, ὀγδοήκοντα γεγονὼς ἐτῶν. καὶ τρίτη δὲ Κελτῶν στρατιὰ ἐμβέβληκεν εἰς τὴν Ἰταλίαν· ἣν καὶ αὐτὴν οἱ Ρωμαῖοι διεφθάρκασιν, ὑφ' ἡγεμόνι Τίτῳ Κοΐντῳ. μετὰ δὲ ταῦτα Βοῖοι, Κελτικὸν ἔθνος ἡμιωδέστατον ἐπῆλθε Ρωμαίοις, καὶ αὐτοῖς Γάιος Σουλπίκιος δικτάτωρ μετὰ στρατίας ἀπήντα, ὅσπερ καὶ στρατηγήματί τοιούτῳ χρήσασθαι λέγεται· ἐκέλευσε γὰρ τοὺς ὅπλα τοῦ μετώπου τεταγμένους ὀξακοντίσαντας ὁμοῦ συγκαθίσαι τάχιστα, μέχρι βάλωσιν οἱ δεύτεροι, καὶ τρίτοι καὶ τέταρτοι· τοὺς δ' ἀφιέντας ἀεὶ στοιχεῖν, ἵνα μὴ κατ' αὐτῶν ἐνερείσῃ τὰ δόρατα· βαλόντων δὲ τῶν ὑστάτων, ἀναπηδᾶν πρῶτας ὁμοῦ, καὶ στοὰ βοᾷ τάχιστα εἰς χεῖρας ἰέναι· καταπλήξειν γὰρ οὕτω τοὺς πολεμίους τοῖσδε δορατίοις ἀφεστῶσι, καὶ ἐπ' αὐτῇ τάχιστα ὁπιχείρησιν. τὰ δὲ δόρατα ἰσχνὰ οὐκ ἐοικότα ἀκοντίῳ, ἃ Ρωμαῖοι καλοῦσι νᾶσους, ξύλου τετραγώνου τὸ ἥμισυ, καὶ τὸ ἀκρον σιδήρου τετραγώνου, καὶ τοῦτο καὶ μακρόν, χοίνικος τὸ μῆκος. καὶ οἱ Βοῖοι οὕτω Ρωμαίων τότε ἐφθάρησαν στρατιᾶς. ἄλλοις δὲ πάλιν Κελτοὶς ἐνίκα

Page of Grec du Roi: Estienne, Paris, 1551 (reduced).

ETVSTATEM nobiliſſimæ Vicecomitum familiæ qui ambitioſius à prælta Romanorũ Cæſarum origine, Longobardíſq; regibus deducto ſtemmate, repetere contẽdunt, fabuloſis penè initiis inuoluere videntur. Nos autem recentiora illuſtrioráque, vti ab omnibus recepta, ſequemur: cõtentique erimus inſigni memoria Heriprandi & Galuanii nepotis, qui eximia cum laude rei militaris, ciuiliſque prudentiæ, Mediolani principem locum tenuerunt. Incidit Galuanius in id tempus quo Mediolanum à Federico AEnobarbo deletũ eſt, vir ſumma

Roman Type (Garamond) used by Estienne, Paris, 1549.

abcdeh
ABCDF

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&$$¢£%

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&$$¢£%

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&$$¢£%

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&$$¢£%

abcdefghhijklmmnnopqrstuvwxyzz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&&$$¢£%

abcdefghhijklmmnnopqrstuvwxyzz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12344567890&&$$¢£%

ITC Garamond®

Claude Garamond spent much of his time dissatisfied. Ironic, because today he is one of the most respected, influential, and important individuals in typographic history. His skill was such that he received a royal commission from the French court to create a series of typefaces; he was one of the first to establish type-founding as a separate enterprise, and his work was in demand by the finest printers of 16th century France. Garamond was clearly the most important type designer and punch cutter of his time; and yet he wanted more.

Garamond's work brought him into close contact with the most prominent, influential, and wealthiest patrons of the French book arts. This was the source of his dissatisfaction. He soon became disenchanted with his own small opportunities and profits as a type designer and founder. In the introduction to a book on which he collaborated he complained that his work, "feathers the nest of publishers and brings honey to their hive." (Perhaps the mixed metaphors indicate Garamond's mixed feelings about his profession.)

Claude Garamond was the most distinguished type designer of his time, perhaps of the whole Renaissance. A true typographic innovator, he was instrumental in the adoption of roman typeface designs in France as a replacement for the then commonly used gothic, or blackletter. He was one of the first type designers to create obliqued capitals to complement an italic lowercase; and to create an italic design as the specific companion to a roman type style. Garamond was a pioneer.

Like many exceptionally creative people, Garamond's genius was released as the result of the influence of another. Geofroy Tory was Garamond's catalyst. Tory was what we like to refer to as "the typical Renaissance scholar," a many-sided genius. Originally a teacher of philosophy, he developed an enthusiasm and love for typography and the graphic arts. This led to energetic experimentation in engraving, printing, and eventually publishing. Tory was a native of France, but spent several years in Italy. This Italian sojourn had a profound effect on Tory's work and philosophy; such that when he returned to France and established himself as a bookseller, engraver and printer, he soon became the most powerful pro-Italian influence in these crafts. Tory brought warmth, balance and humanity to the French book arts.

Garamond was one of Tory's most ardent followers. Thus it was that the type he created under Tory's direction followed the roman style of letter which was then prevalent in Italy. Through Tory's enthusiastic influence and Garamond's remarkable skill as a type designer and punch cutter, roman letterforms began to replace blackletter as the French typographic norm. It has, in fact, been said that were it not for the work of Garamond, the French (like the Germans) would have been reading blackletter well into the 20th century.

The genealogy of our current alphabet is both mixed and complicated. The present standard of a root design for capitals, small capitals, lowercase, numerals, and corresponding italic and bold designs began in the 6th century, but was not given a popular typographic form until the work of Garamond.

The first typefaces were upright designs: the gothics of northern Europe and the romans of Italy. There were no italics. Italic typefaces evolved from the common written hand and were first cast in metal to solve an economic problem. In the Renaissance, knowledge through reading first became accessible to common people, but books were still very elaborate and expensive. Sensing the need and economic opportunity for a reasonably priced product, publishers began to issue books which were more utilitarian in design. Rich ornamentation and grand illustrations were the first to disappear from these forerunners of the modern "paperback." Next, the size of books was decreased to save paper. As books became smaller, type was designed in smaller sizes. Readability soon began to suffer. In an attempt to return acceptable levels of readability to these inexpensive books, printers began to cast type based on calligraphic letterforms and proportions, because they took less space than traditional romans. The first italics normally consisted of only lowercase characters: when

Left: Claude P. Garamond, New York Public Library Picture Collection.

Garamond (Berthold)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond 156 (Monotype)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond (Stempel)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamond 3 (Linotype)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Grafotechna Garamond

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Garamont (Amsterdam)

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

capitals were needed, the printer pulled from the roman font.

Like many designers of the period, Garamond also created italic typefaces for this new kind of book; but his italics had complementary sloping capital letters. While he did not start the trend, his designs were so important that they set the precedent for future work. Perhaps even more basic to current standards of typeface design, Garamond's italics were created as harmonious counterparts of roman typefaces. Prior to Garamond, italics and roman typefaces were viewed as two separate typographic tools with distinctively different purposes. Garamond created orderly and elegant typefaces in which all the parts: capitals, lowercase, and italic variants, are balanced contributors to the typographic whole. It is because of his undeniable creativity and regard for typographic integrity that it seems so out of character for Garamond's first italics to have been copies.

It was about this time that he began to feel the acute financial differences between himself and the publishers for whom he worked. Garamond reasoned that if he published books as an adjunct to his typefounding business he could begin to rectify the differences in monetary rewards. The trouble was that publishing was a very expensive business to enter into in the first place. Garamond eventually found a business partner in Jean de Gagny, then Chancellor of the Sorbonne. Gagny promised to give financial aid provided that the type designer would produce "as close a copy as possible of the italic letter Aldus Manutius." (The Aldine italic was the most popular choice for 16th century French book work.) Garamond agreed and, accordingly, the scheme went forward. Two italics were cut and shown to potential collaborators. The results were deemed favorable, and in 1544, Garamond presented his italic to the French court and was granted a three year copyright to the design. The following year his first book was published.

In all, five books were jointly published by Garamond and his collaborators. In 1546, however, he gave up his publishing career having enjoyed little financial success or personal satisfaction.

Garamond is generally credited with establishing the first type foundry. He was the first designer to create faces, cut punches, and then sell the type produced from the punches. Unfortunately, Garamond also had little success in this business. In fact, he died owning little more than his punches, and shortly after his death in 1561 his widow was forced to sell even these.

While Garamond was not personally successful, his typefaces certainly were. Eventually they were used, and popular, throughout Europe. They found their way to Holland via Christopher Plantin; to Germany through André Wechel, the executor of the Garamond estate; and into Italy via Guillaume Le Bé, one of Garamond's students. His work was emulated and copied in nearly all of literary Europe. In France Garamond's work became a national style; his punches used to create and inspire the creation of many fonts of type. Some of his punches were even identified as having become part of the original equipment of the French Royal Printing Office, established in Paris by Cardinal Richelieu, almost a hundred years after Garamond's death. Richelieu used the type, referred to as the Caractères de l'Université, in the printing of his book, *Les Principaux Poincts de la Foy Catholique Défendus*. It is on this type that most of the modern Garamonds are based.

One of the first, Morris Fuller Benton's design for American Type Founders in 1919 met with almost instantaneous success; such that the other major foundries brought out their versions in quick succession. In 1921 Frederic Goudy completed Garamont, a similar design inspired by the same source, for Lanston Monotype. The English Monotype Company followed in 1924 with its own interpretation of Garamond, again inspired by the Caractères de l'Université. Once again the Garamond designs were immensely popular.

In 1926, however, a lengthy and thoroughly documented article by Paul Beaujon, in *The Fleuron* estab-

72 Point 4 A 6 a

Marks

30 Point 8 A 14 a

RESIGNS
Helps Girl

60 Point 5 A 7 a

Sighted

24 Point 9 A 19 a

ROMANCE
Gay songbird
returns home

48 Point 6 A 10 a

Eruption

18 Point 15 A 29 a

MONUMENTS
BEGUN memorial
dedicated to hero

42 Point 6 A 11 a

MODELS
Delighted

16 Point 17 A 34 a

ENTERPRISING
FRENCH musicians
banqueted by club

36 Point 7 A 12 a

INSPIRED
Huge Clock

14 Point 22 A 42 a

BRIGHT PERSONS
NUMBER among your
virtues piety and truth

Garamond, American Type Founders Specimen Book, 1934

24 Point 10 A 19 a

DIGESTION
Fine samples of
imported frocks
attract maiden

48 Point 6 A 10 a

FORCED
Displayed

18 Point 16 A 28 a

MISCONSTRUE
Conscientious effort
stamps the work of
true craftsmanship

42 Point 7 A 12 a

HOMING
New Basket

16 Point 17 A · 34 a

GOVERNMENTS
Eastern organization
distributing religious
tracts through station

36 Point 7 A 12 a

METHODS
Unfrequented

14 Point 22 A 44 a

NOBLE PRIVILEGE
Pleasingly designed type
faces favorably influence
the cause of fine printing

30 Point 9 A 16 a

ECONOMIZE
Color in printing
is very attractive

Garamond, American Type Founders Specimen Book, 1934

lished the work of Jean Jannon, over eighty years after Garamond's death, as the basis for these first Garamond revivals. Jannon was a printer and punch cutter in Paris. Early in his career he came into contact with, and was obviously impressed by, the original work of Garamond. In the early 17th century, Jannon's Protestant sympathies took him to Sedan, north of Paris, where he worked in a Calvinist academy. Because he had difficulty securing tools and materials for his work, he made many of his own. Type was one such tool. Over a period of time, friction between Jannon and the authorities in Sedan resulted in his return to Paris.

He took his type and punches with him, and worked for only a short time before his Protestant leanings got him in trouble again. Jannon was forced to leave Paris; but not before his type and punches were confiscated by the government. These eventually found their way into the French National Printing Office, where they were used by Richelieu. The type was then placed in the Printing Office archives, where it remained in obscurity for over two hundred years.

In 1845, the type was rediscovered and brought out for use by The Imprimerie National in Paris, which, two years later, printed two specimen books showing the type and attributing it to Garamond. At the turn of the century, The Director of the French National Printing Office studied the available material and announced that the type was the work of Claude Garamond.

Paul Beaujon discovered a specimen book of Jannon's in The Mazarin Library in Paris, and after careful and exhaustive research was able to prove that Garamond types residing in the National Printing Office were actually the work of Jannon. The revelation caused a sensation in the typographic world —perhaps equaled only by the revelation that the man, Paul Beaujon, was actually Beatrice Warde writing under a pseudonym.

Printing and typography was "man's business" at the turn of the century and Ms. Warde must have felt that no one would believe the theories of a mere woman. This "mere" woman, however, went on to become a major force at the English Monotype Company and one of the most celebrated historians of the typographic arts. Few people (men or women) have surpassed her accomplishments.

Meanwhile, other Garamond designs were created, based on the type actually produced by Claude Garamond. George Jones of England created a design based on original Garamond in 1924. It was released by Linotype & Machinery, London, and for some unknown reason was not named Garamond, but Granjon, who was a contemporary of Garamond's. In 1925, both Mergenthaler Linotype and Stempel released designs based on the actual type of Claude Garamond.

The *Fleuron* article did little to affect the popularity of the Jannon-based Garamond designs. They in fact became so popular that other foundries duplicated the style; Intertype in 1927, Mergenthaler Linotype in 1936, and even Monotype in 1938. The Linotype version is called Garamond No. 3, and the Monotype is American Garamond, to distinguish them from earlier designs.

Finally, over a period of five years, International Typeface Corporation, released a large Garamond family of sixteen designs. This most recent addition to the Garamond lineage brings the design concept full circle. ITC Garamond was created as a harmonious family of faces in which all the variations are balanced contributors.

Thus, the irony: that the designs of a dissatisfied type designer, who died virtually penniless would influence the design of a score of typeface families bearing his name; and that the various versions would account for some of the most consistently popular type styles of the last seventy-five years.

Like most people, Garamond had frailties. Unlike most people, he was exceptionally talented and profoundly creative. He was responsible for popularizing the current standards of harmony in type family development, and for providing the typographic community with one of its most elegant communication tools.

HEADLINE/TEXT/CAPTIONS: ITC GARAMOND LIGHT

TINKELMAN TAKES IN A POW-WOW

You never can tell where and with what Murray Tinkelman will turn up next. Our longtime readers who recall his phantasmagorical "mechanimals" and his real life cowboys from previous issues of U&lc, will probably recognize the unique Tinkelman touch in these Indian portraits.

While Murray Tinkelman is himself amused by this Cowboy-and-Indian sequence of involvements, it would be a mistake to assume there was anything logical or calculated about it. The cowboy drawings were work-related. He started to hunt down "friendly neighborhood rodeos" in upstate New York to make studies for a series of Zane Grey paperback covers he was illustrating. But his infatuation with Indians grew out of a serendipitous encounter with a powwow of Plains Indians in Cody, Wyoming.

Tinkelman was stunned by the sights and sounds and color—by the mysterious ritualistic songs, dances and costumes. But what really blew his mind were the anachronisms—the sunglasses poking out of ceremonial headdresses, the numbered placards dangling from leather tunics, along with the feathers and beads, and Pepsi bottles hoisted to contestants' lips between events. Tinkelman clicked away with his camera and brought home a wealth of reference material for a new series of drawings.

Back home in Peekskill, New York, he discovered that he didn't have to travel further west than Westchester County or the western bank of the Hudson River to pursue his new preoccupation

A

A Jack Rainmaker, an old style, traditional dancer, whom Tinkelman met at a Bear Mountain, New York powwow. He is a resident of New York City.

B Gordon Eagle, a Winnebago Indian whose tribe inhabited the north central plains of the U.S.A. Eagle lives in Queens, New York City. Tinkelman pronounced him a very fine old style dancer and his all-time favorite model.

C Gordon Eagle, in a traditional ritual dance. Notice the contestant number dangling from his costume.

D A Fancy Dancer, captured by Tinkelman at a powwow in Cody, Wyoming. In addition to the traditional ritual dances, powwows include demonstrations of improvised movements called "fancy dancing."

E Jack Rainmaker, in closeup. Tinkelman describes him as an articulate, gregarious and amiable man, exceedingly conscious of family and cultural roots.


PEPSI


311
31

with powwows. In 1981, his wife happened upon an announcement of a powwow of 16 Northeastern Indian tribes, scheduled to take place in Katonah, New York, just a tomahawk's throw from their home. In 1983, another powwow of Northeastern Indians drew Tinkelman to Bear Mountain State Park in New York, where he went armed with his camera and some of his completed drawings.

In deference to the performers he wanted to photograph, Tinkelman approached one of the singer-drummers, explained his business and unveiled one of his finished drawings. The performer examined the illustration, nodded knowingly and commented, "That's a Murray Tinkelman." To which the flabbergasted Murray responded, "**I'm** a Murray Tinkelman!"

A few more exchanges between the men revealed that Joe Leon, the native American Indian, and Murray Tinkelman, the native Brooklynite, had a good deal in common. Joe Leon, it turns out, is currently an art director who received his basic training in graphics at the old High School of Industrial Arts in New York City, the very same high school that Tinkelman attended. Also, Leon and his family live in Laurelton, Queens, a suburb of New York City in which the Tinkelmans resided before moving upstate.

The coincidences of their lives and Joe Leon's natural affability helped establish a camaraderie between the men. Joe Leon, who heads up a performing group called "The Thunderbird Dancers," introduced Tinkelman to a number of Indian friends. These relationships have given him entree to Indian activities beyond the powwow and broadened his understanding of Indian culture and Indian affairs. Tinkelman feels profoundly touched by these experiences.

Leaping from the sublime to some specifics, we asked Tinkelman about his drawing technique, which, as anyone can see, requires excruciating patience and control. He magnanimously let us in on one secret. He uses water soluble ink in his Rapidograph pen. That's important. "People have difficulty with a Rapidograph because they use regular India ink which clogs the point," he explained. So now that we know how it's done, watch out for the competition, Murray.

Marion Muller

D

E

HEADLINE: ITC MILANO ROMAN TEXT: ITC QUORUM BOLD CAPTIONS: LIGHT WITH BOLD

MAN BITES MAN

AN INTERVIEW WITH BRAD HOLLAND BY STEVEN HELLER

When I met Brad Holland, over 16 years ago, I was just a kid, and he was fresh off the bus from Kansas City. Together we worked on a small magazine, which, while of no great consequence, proved to be my university of the streets. Though I was the editor, it was Holland who taught me to edit, taught me typography (by introducing me to Herb Lubalin's work), and showed me that illustration is more than just embellishment of another's text. I haven't always been able to practice what Holland preached, but I've never forgotten it either. Holland has influenced many illustrators and art directors. With the former he's pointed out conceptual directions (of course, some have borrowed his style and not the substance), and with the latter he has shown that artists are not simply pairs of hands.

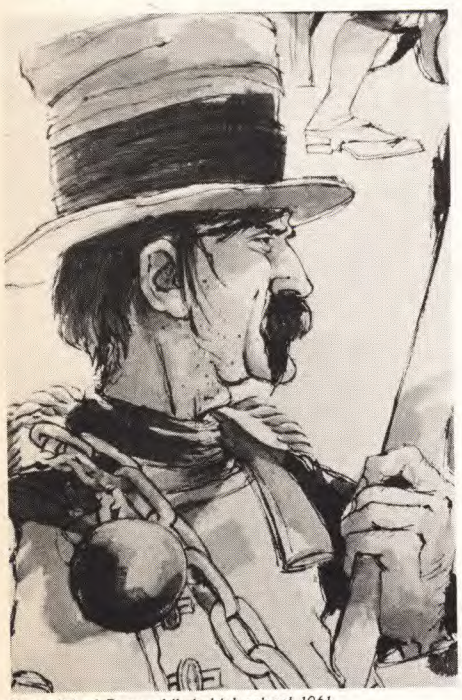
This interview was conducted in January 1985, one of 21 in my forthcoming Van Nostrand Reinhold book, *Innovators of American Illustration.*

Q: You are one of the most prodigious artists I know. Are you still having fun working?

BH: Sure. I'm not always crazy about the hours I keep these days, but I always have fun.

Q: How did you get into this business?

BH: Oh, I just kind of barged in. You know, there's always more artists than there's room for. You never see any articles in *The New York Times* about how the Russians or the Japanese are getting ahead of us in art. So you just have to wedge yourself in where you can. When I started, hardly anybody made it in this racket before the age of 40. You worked your way up to the big magazines, had a comfy middle age, and ended up painting portraits. So it was rather difficult to break in. I got so used to being called "The Kid" in those days, that I still answer to the name.



Unpublished. Done while in high school. 1961.

Q: When you started drawing, did you have any knowledge of illustration?

BH: No, I'm not sure I do even now. See, where I grew up everything was pop culture. Howard Pyle, Michelangelo, The Katzenjammer Kids—it was all art to me. But I didn't know how a person earned a living doing that stuff. I knew most of those guys had been dead for years. But Walt Disney had these programs on TV, showing how they made their movies and that seemed a little more accessible. So in the seventh grade I started getting work ready to send to Disney. I knew I'd have to do something to earn a living in a few years, and I knew I didn't want to go to college.

Q: What was so terrible about college?

BH: Well, I'd learned to read before I went to kindergarten, and I went to kindergarten when I was four. So things moved a little slow. I remember in kindergarten we had to stand up and recite this silly poem about a duck. It was easy to memorize. It was so dumb you couldn't forget it if you wanted to. I still can't. "Little Ducky Duddle went wading in a puddle." When my turn came I wouldn't recite it, though, because I thought the name was stupid even for a duck. I didn't want to say it. They kept making me get up in front of the class until I started to cry. I told them I just couldn't learn it. I hoped they'd think I was stupid and leave me alone. A bunch of kids started to laugh, somebody called me a dummy, but I just stood there crying. I never did recite that poem either. They sent me home with a note saying something like "Bradford seems unable to learn." Meanwhile at home I was chugging through Oscar Wilde's *The Happy Prince.*

Q: Was that what most of your school life was like?

BH: Yeah. It was an All-American education. In high school we had a science teacher who used to ask if Mickey Mouse was a real mouse. Everybody liked him for being such a regular guy. He coached football, but of course he had to teach something. So he taught science, although I doubt that he could explain why people in Australia don't fall off.

Q: Were you drawing all along?

BH: Yes. I started drawing when I was 12 or 13. Then I sent my portfolio off to Disney when I was 15. I figured if I got a job there, they'd let me quit school. So I did a lot of stuff. I had storyboards for *The Song of Hiawatha, Pecos Bill, Paul Bunyan.* I did some dirty stories, too, but I didn't plan on sending those to Disney. I had drawings showing camera angles, backgrounds, animated flip books, character model sketches. I even had songs that I had written. I wasn't messing around.

Q: Did you intuitively know how and what to do?

BH: No, not the technical things. I found that stuff in a book in the library. I just checked it out for four years and returned it when I graduated. Also I found an old WPA pamphlet about cartooning that said Disney ran a school for animators. This, of course, was true back in the Depression, which was how old the book was. In the '50s, they were firing people, although I couldn't have known that. I hoped that Walt Disney would come down like the duck in "You Bet Your Life" and hand me a ticket to Burbank. I figured once I got to the studio I'd learn the rest, and you know, maybe meet Annette. In fact, I figured with all my talents I'd be able to help run things if Walt needed a break. I thought their movies were too cute, that they should be more satirical.

Q: Did your parents encourage you?

BH: Yeah. My mother encouraged me daily. Sometimes she'd encourage me several hours a day. Then she'd warn me that my father would encourage me when he got home. She claimed that when I wasn't getting into trouble, I was drawing, which was nearly as bad. She was concerned that I was going to be a dreamer or a deadbeat, which I probably would have been if I had stayed in town. She'd say, "Bradford, it's fine to have a hobby, but you've got to learn to live in the world." In retrospect, I think it's helpful to have people discourage you early. If an artist can be headed off at the pass, he will be, sooner or later. Only the strong survive. Anyway, by the time I was 15, I had about a thousand drawings piled up in the closet or out in the barn. I mean, this wasn't your average teenage hobby, like collecting Elvis records.

Q: How did you submit these to Disney?

BH: I sent it to him like junk mail. I didn't really know how else to do it. I didn't know what a portfolio was. We didn't even have a bookstore in town, let alone an art store. But we did have a stationery store where I got typing paper and Ebony pencils. When I wanted to paint, I'd go to the 5&10 and buy a mess of model airplane kits and throw all the parts away to get those little jars of airplane dope, and those cheap camelhair brushes. Then I'd get some shirt cardboard and do these awful, shiny paintings. For charcoal drawings I used briquettes, you know, saturated with fire starter. God! Have you ever tried to do a drawing with a charcoal briquette on shirt cardboard? Anyway, when I was 15, I got several hundred drawings together and put them in a cardboard box. I typed up a letter on a neighbor's typewriter, saying I was 21, and sent it all off to Walt Disney Productions, Burbank, California. Then I waited for about a year. There wasn't even a note from Walt saying, "Thanks for the box."

Unpublished. "Short Orders." Chicago, 1961.

Q: Too bad you didn't know about registered mail.

BH: Well, about a year later, I got a note from the local post office saying there was a box for me from Burbank. By this time I was so sure they'd rejected me that I wouldn't even go down and pick the thing up. I didn't even want to see it. Because in the whole time I had thought about being an artist, I never allowed myself to think what I would do if I got rejected. But I didn't want the post office to throw the stuff out, so I finally went down to get it. Well, the box was in pretty bad shape. It looked like it had been around the world a couple of times and been thrown down a flight of stairs. When I opened it, I found the drawings were folded over and wrinkled. They had big thumbprints on them. I was wondering, "Are those Walt's thumbprints?" And at the bottom of all this was a little two-color rejection slip on heavy stock, with a picture of Mickey Mouse

saying something like "Mickey doesn't want you." I got over the rejection, though.

Q: Were you reading a lot when you were young?

BH: Well, I always read, except what I was supposed to. But I didn't illustrate what I read. I just played with it. Like, I'd take *Don Quixote,* which I've still never read, and make up a story based on the images. I did *Pecos Bill* the same way. The stories were just a point of departure.

Q: Were your concerns esthetic or conceptual? Were you illustrating an idea or making a drawing?

BH: I was essentially thinking in pictures, I guess. At the time I was just feeling things out. I wasn't illustrating anything. If I wanted to tell a story as such, I'd write. I'm a good writer and I always wrote a lot; stories, skits. I had a little acting group and an Indian dancing group. We toured, had our own trailer, lights, sound system. We performed in three or four different states, at camps and county fairs. When I wanted to write, I simply wrote. But I always felt I could get multiple feelings, even contradictory feelings, into pictures without having to name them the way you would in prose.

Q: Did you understand things best through pictures?

BH: I don't know, but I liked the immediacy of pictures. I'm kind of like my dad. Dad's a carpenter; well, a lone-wolf builder, really. He can build a house without blueprints. He says he can just see it finished in his head. And he gets awfully impatient whenever he's got to explain anything to somebody else. So that's probably where I get it. Although I'm not like him in one respect. No matter how I imagine a picture when I start working, I just let the thing make itself up. I never even know what colors I'm going to use.

Q: When did you decide to look for *real* illustration work?

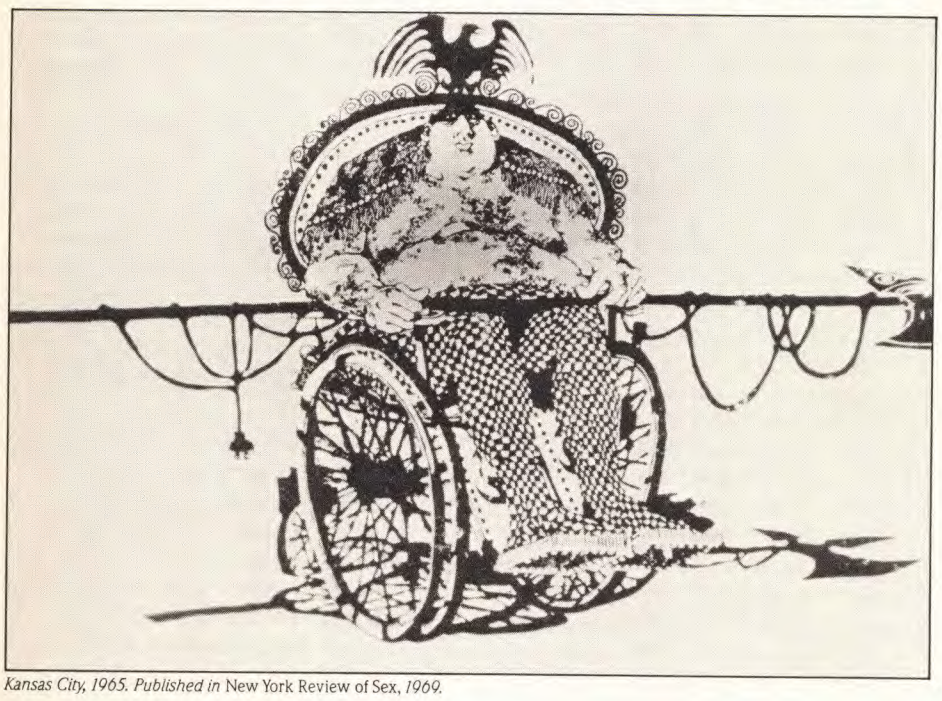
BH: When I got out of high school, I hung around for the summer, helping Dad build a house. In the fall I went to Chicago, I took my drawings around in a fashion about as inept as I sent them to Disney. By this time I was doing some very strange drawings. They were all very crude, like drawings done with a sharpened stick dipped in ink.

Q: What were they like?

BH: I meant to be satirical. But they were darker, less cartoon-like by then. My big influence then was a *Mad Magazine* artist named George Woodbridge.

Q: I never knew anybody else who modeled his style after Woodbridge.

BH: I liked the way he drew teeth. He drew these guys with about a thousand teeth. When they smiled they looked like they had corncobs sideways in their mouths. Very intriguing. But as I said, my drawings were a little too dark to be really satirical, and there wasn't much of a market for satire in the first place. In Chicago, as I came to absorb the notion that I might be a failure for life, I began to identify with all the losers and drifters and drunks I used to find on Madison Street. I lived in a flophouse there for a while. Back home in Ohio, I'd been drawn to the migrant workers. I'd do sketches of them sometimes as they'd come rolling into town on the backs of trucks to pick tomatoes or sugar beets or something, or I'd see them living in shanties on the edge of the fields, or hanging out downtown at The Spanish Inn. I'd just do scribbles of them then. It was more a way of imagining I was them than a conscious attempt to make art. But in Chicago, as I found myself sinking lower on the totem pole myself, the drawing of the derelicts took on the intensity of self-portraits. And since I was never able to peddle anything I didn't believe in, that was the kind of stuff I took around.



Kansas City, 1965. Published in New York Review of Sex, *1969.*

Q: Why did you go to Chicago?

BH: Because it was close. From Ohio, New York seemed about as far away as Paris. Chicago was just a bus ride. You got on the Greyhound, rode all night, and got off in the Loop. My grandmother gave me a breaded veal sandwich to take. I remember standing in her yard, getting ready to leave. My Dad's pal Arkie came over to say goodbye, and I heard him ask my mother with a big grin, he said, "Did you warn him about the boys?" And my mother said, "Oh Harold, I don't even want to think about that." And my grandmother said, "Now, Bradford, when you get to Chicago, you're going to see these storefronts with women sitting in front of beaded curtains. Now you daren't go in them places. Because there are A-rabs behind them curtains and they'll take all your money." Anyway, with that advice, I started up and down Michigan Avenue. Didn't find many A-rabs, though.

Q: What did you do in order to find work?

BH: I'd walk into buildings and look at the directories to see if there was anything that said "studio." If there was, I'd go up and apply for a job. Well, my drawings looked very homemade, especially for the commercial art business in those days, when everybody wanted to be Bernie Fuchs or Bob Peak. I got everything from blank stares to teen counseling. One art director flipped through my stuff and offered to introduce me to the Savior. He said he was afraid a psychiatrist wouldn't do me much good.

Q: Didn't you finally get a job in a tattoo parlor?

BH: I just walked in to keep warm one day, and walked out with a job. I was never really keen on tattoos for myself, although I thought they improved some people. Especially the kind that hung around tattoo parlors. Wasn't much of a job, I was just there a little while. After that, I got a freelance job at a studio. It was a crowded little cubbyhole with three, sometimes four of us crammed in. Whenever one of us got up to leave, the others had to get up to let him out.

Q: Was that John Dioszegi's studio?

BH: Yes. John's a great guy. Very gentle, very generous. One day, when I was still 17, he told me, with great respect, that people like me only came along once in a lifetime. Well, I'd heard that kind of stuff before, but not usually as a compliment.

"I Came Back to Jesus." East Village Other, *1971.*

Q: Did you learn a lot from him?

BH: When I met him he was 34, twice my age. As a man he taught me a great deal. As for drawing — well, I was pretty accomplished. Even in those days I often did the pencil sketches for his jobs. It was my rendering and my ideas that seemed to horrify everybody.

Q: Did you leave because you wanted to learn more?

BH: Well, I had to make a living. The second year I worked for IOUs, because we weren't making much money. I worked at a supermarket to survive, loading stock at night and on the weekend, and working at the studio during the day.

Q: Did you stay in Chicago after you left the studio?

BH: Oh, I got around. I was headed for New York, but I ended up in Kansas City.

Q: And then you went to work for Hallmark, right?

BH: I met somebody who said Hallmark had offered him a job for $425 a month. Said they were starting a department to do book illustrations and were looking for pen-and-ink artists. Of course, I wanted to go to New York, but I needed some money to start up. I was always hearing stories from guys in Chicago who had just returned from New York with these tales of horror, you know, like Kurtz

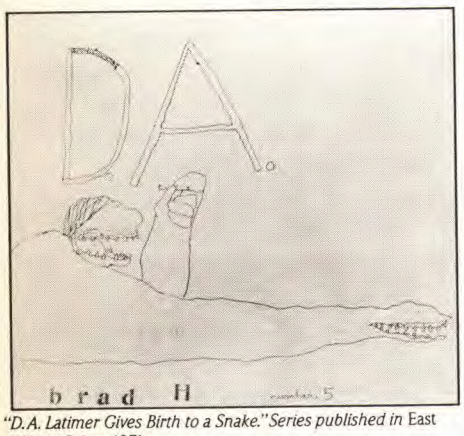
being brought out of the jungle. New Yorkers were vicious. They'd beat you, rob you, steal your ideas, steal your style, and send you back home with tin cans tied to your tail. Anyway, I went to see Hallmark about a job. Figured I'd work there a couple of months, earn a few hundred dollars, unless, of course, they paid in IOUs.

Q: How did Hallmark respond to your work?

BH: Cautiously. They could see I had talent, but the fact that I was applying for a job in wheat jeans made them cautious. They knew I wasn't going to stay long, so they took me on the condition that I start producing immediately. And they only offered me $300 a month. I said I had heard they paid $425, but it seemed that was only for college graduates. They paid even more for a Master's degree. I was only 19, but I knew I was better than the guys with degrees, so I said, "Nuts to this," and hitchhiked back to Ohio, where I tried to get a job in a washing machine factory. Stood in line with about a thousand guys at the Whirlpool plant one day. But I took one look at those blanks on the application forms where you have to list your experience and I saw that my goose was cooked. You know, the words "tattoo parlor" always look impressive on a job application form. For my last salary I had to list my IOUs. With the kind of employment record I had, even the local seat cover factory turned me down. So at last I called Hallmark, said I'd take the $300, and became a one-man department there, illustrating books.

Q: Did working in Kansas City improve your self-confidence?

BH: Oh, I didn't lack self-confidence. If anything I was self-confident to the point of arrogance. At least that was a common rap against me in those days. See, people in fine art kept telling me I was a commercial artist and people



"D.A. Latimer Gives Birth to a Snake." Series published in East Village Other, *1971.*

in commercial art kept telling me I was a fine artist. So I knew I was doing something right, but I wasn't sure what. And I certainly didn't expect anybody else to understand it, so I didn't try to explain anything. If people couldn't figure out what I was up to, it didn't bother me. I figured time was on my side. So, no, self-confidence wasn't my problem. It was money. During that period I was flat broke and each day seemed like one more checkmark on an endless calendar. I did wonder at times if I even had a chance in life. It's so hard to teach yourself when you're trying to invent your own values in isolation like that. I did learn one thing I hadn't counted on, though, and that was how people use a power structure to define themselves. It was a great lesson. See, one of the ways the company tried to discipline me was to make me a supervisor and give me some of the company misfits to oversee. But it was a miscalculation from the beginning. I was late for the little ceremony where they promoted me, the way I was late most every day. Then when they called me in to tell me that I was now acting on behalf of management and had to wear a necktie, I insisted they had to pay overtime to my people when they worked late. It was a good education. Anyway, after I had saved a few dollars, I headed for New York.

1973. "The Age of Nixon." Published in New York Times, *1974.*

Q: Wasn't Herb Lubalin the first person you saw when you came to New York?

BH: Yeah. That was back when he hired artists to do whole issues of *Fact Magazine* for five dollars an issue or something like that. So when I got off the train, I went to Lubalin's studio and dropped my stuff off. I returned a couple of hours later and he offered me a page in the first issue of *Avant-Garde.* He asked where my studio was, and I said, "I've got a locker at Grand Central Station."

Q: Did you know what in hell you were doing?

BH: Sure. I got a room in the old Taft Hotel. It was about the size of a filing cabinet. I went to the 5&10 in Times Square and bought some art supplies, a spiral notebook, some scotch tape, one of those little plastic sharpeners and a #2 pencil. I drew on the floor that night and took a sketch in the next day. It was several sheets of spiral notebook paper taped together. Lubalin laughed and shook his head. That night I got more art supplies and did a finished drawing.

Q: Was your work akin to what you were doing for Hallmark?

BH: In terms of style, yeah. The Hallmark stuff never did look like anything else there. I was definitely not attached to the Mother Ship. They were doing cards with bunnies and skunks and so on. I remember one that had three beavers on a raft. Stuff like that. Since I wasn't doing beavers, the organization never did find a way of dealing with me. I got a lot of vague complaints. Things like, "You know, your people aren't very friendly. Can't you make them nicer?" Still, since I was actually illustrating stories, I did some decent things there. But when I got to New York I decided to go for broke. I swore I would only do my own ideas my own way and I wouldn't make changes for anybody. I figured with that kind of attitude, I'd either starve or go straight to the top.

Q: But you must have also realized that with an attitude like that you'd meet resistance.

BH: Well, what that period in Kansas City really did for me was to allow me over a year out of the mainstream of art. I began to think of my work in terms that had no relation to any of the clichés of contemporary art. I said to a friend one day, while we were walking around, that I had identified three kinds of artists: there were fine artists, commercial artists, and real artists. And real artists were the ones who didn't worry about which of the other two kinds they were. See, the work I was doing then didn't look like what galleries in New York were showing, and I reckoned that if I came here and took my stuff around they'd say, "Hey, this isn't Pop Art," and I'd get the bum's rush. So I began to think of magazines as an alternative. I figured I didn't necessarily have to illustrate anything to get work published. I thought I could just get art directors to give me a page or two in their magazines to do whatever I wanted. I was just a trifle self-confident.

Q: What I remember of your early work is that it was all black and white. For any reason?

BH: Originally I decided to do a straight black and white style because it would reproduce without halftones. But when I got to town I realized that editors had no interest whatsoever in running art by itself. So I decided I'd have to trick them and pawn off what I wanted to do as illustration. And I figured that since they tended to treat black and white art as secondary work, they'd give me less flak over it. I wasn't quite right. I got all kinds of flak, but it wasn't really surprising, given my methods. The first step was to explain why I would have to do my own ideas. Then there was the manuscript to weasel around. I always read it, of course, but I treated it as just a frame of reference, as if the writer and I were simply doing separate assignments on the same subject. Then, I'd internalize the whole deal and just draw whatever came without trying to rationalize it. And I did pretty well with some of the early jobs, especially some of the stuff at *Playboy* where Art Paul let me run loose.

Q: But not every art director was Art Paul.

BH: Worse than that, I couldn't always pull off what I was trying to. I got a job from *Redbook* early on that really showed me the limits of my approach. It was some dumb story about a girl who didn't have a dress to wear to the prom, and I never did find a way around that manuscript. What I finally did for it was a hodgepodge of inten-

tions that added up to nothing. I even liked it at the time. But when I saw it published, I just cried, "What have I done?"

Q: And yet that one got into the Society of Illustrators Annual. You were, in fact, becoming successful, but didn't you retrench after that?

BH: Well, in a way. I began to get tired of having to finesse my way through every job. A lot of editors were accusing me of not having mastered the art of reading. One told me my work was perfectly meaningless. I said that didn't bother me and couldn't see why it should bother him. So yeah, I dropped back. I was looking for a hidden door through that commercial stone wall. I decided to look for some people in the business who hadn't figured out what they were doing yet, since I figured there would be a better chance of influencing them.

Q: And that was when you began working for underground papers?

BH: I was the only artist I knew who started with *Playboy* and *Redbook,* and worked his way up to *Screw, The Rat,* and *The New York Ace.* But those crazy papers were great for what I wanted to do. They were all so new that their editorial policies were nearly indistinguishable from anarchy. You could do a drawing and paste it up and see it printed a few hours later. Of course you couldn't make much money, a few dollars, but I had low overhead. The best part was that we had fun. There was nobody there stroking his chin and scratching his head trying to decide if all the readers would get it. See, I knew if I kept going around to *Redbook* and *McCall's,* I'd be as successful as I could stand to be. But I was learning new things in New York and I didn't know if I could stumble around for ways to express those things when people wanted illustrations about prom dresses. Of course, I was never your typical underground cartoonist, either.

Q: Though, I remember getting angry with you, the way people got angry when Dylan changed from acoustic to electric, when you started doing that Crumb-like cartoon exaggeration.

BH: Well, actually, the exaggeration owed more to David Levine or Gerald Scarfe. And the style I began using was more influenced by a cartoonist who called himself Yossarian. Some Puerto Rican friends of mine, guys I met when they were robbing my apartment. We got to be quite good friends and I think some of their attitudes rubbed off on me. But I did take what Crumb was doing as a challenge. He was taking pop values as an end in themselves and putting a spin on them, whereas I was trying to trash them outright. And I realized that his approach was cozier and probably carried a greater charge. I was always more the outsider during that period, like Huck Finn on a raft, neither in society nor outside it, with a cold eye fixed on everything.

Q: What particularly were you trying to learn during that period?

BH: I never knew for sure. But I always knew when I had found it. I suppose discipline, for one thing, which in art means craft. Beyond that, I was just trying to learn how to describe the life I was leading on the Lower East Side. I was fusing really crude cartoons with Japanese woodcuts. As usual, I picked up anything, anywhere, and threw it together by instinct. Sometimes by mistake. When I was a kid I learned from *Mad Magazine,* Gustave Dore, Popeye, N.C. Wyeth. When I got to Chicago I discovered Ben Shahn, Leonard Baskin, Hokusai, Georgia O'Keeffe, Cuevas, Diego Rivera...

Q: And when you moved to the Lower East Side...

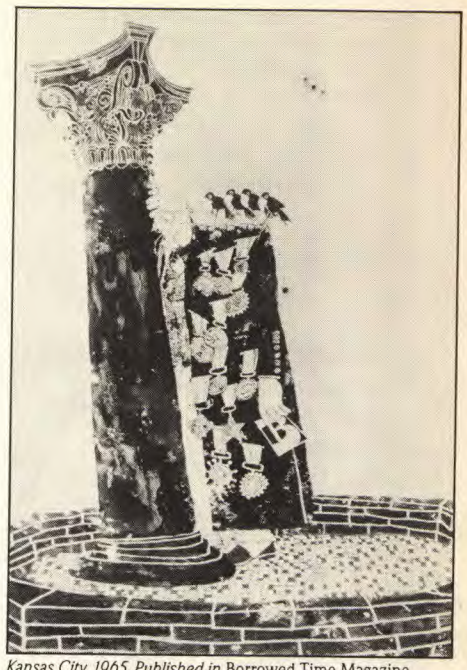
BH: I embraced disorder and ugliness. I made one false start after another. Lost the battles, convinced I'd win the war.

Q: Your models were not unusual, but what you did with your knowledge seemed to buck the accepted role of the illustrator.

BH: In commercial art—well, even in fine art, since one's no less commercial than the other—you're supposed to get on a roll and then run it into as much money as you can. But I was just trying to lead an interesting life and to spin off some work. When I was still living in Kansas City my style was baroque. Like life in Kansas City.

Q: I remember it being the ultimate in chiaroscuro. There was no tone at all, but it gave the impression that there was.

BH: Yeah. But when I moved to Eleventh Street that all changed. Somebody who knew me in those days said I reminded him of all three of the Brothers Karamazov struggling for possession of the same soul. He said that like Dmitri, I was a creature of my senses. Like Ivan, I was harsh and intellectual. And like Alyosha, I seemed determined to throw away everything that came easily or was dear to me. Since I could draw well, I chose to draw crudely. Since success came easily, I treated it casually. I suppose he was right, but I knew I wanted to learn to live without the crutch of my strengths, to learn to live offguard, out of my born element, to live by my wits. I wanted to ignore everything that most people think they have to have. You know, there's a sense in our culture that you can never drop back and punt. That you can never fall lower than whatever rung of the social ladder you happpen to be on. And in a sense, I knew that an artist who's unwilling to lose is a loser by definition. So the move to East Eleventh Street quite affected me, mostly because I became close to all the people I had previously identified with from the outside. I wasn't going down to look at animals in the zoo. I wasn't drawing migrant workers on the back of trucks, then going home to the subdivision. I wasn't slumming. That consciously ugly style of mine came from embracing life down there.



Kansas City, 1965. Published in Borrowed Time Magazine, *1968.*

Q: You tried to do light, humorous work, but it never seemed to jell.

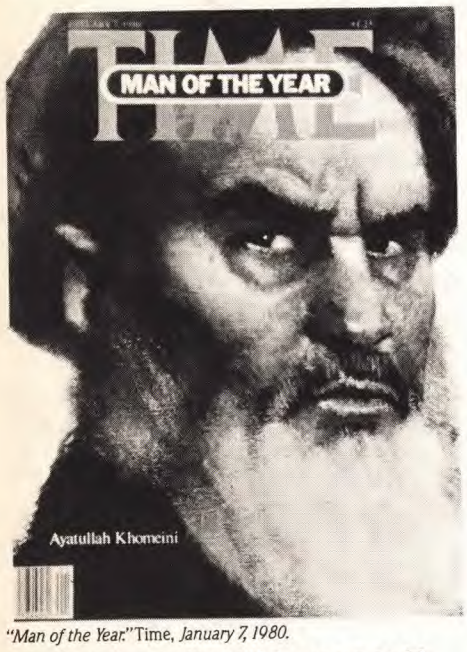
BH: Well, congeal might be a better word. My intent wasn't really to be light and humorous; humor and tragedy are just the front and back ends of the horse. I was simply trying to feel my way through what turned out to be the grotesque. Maybe I was overreacting to my experience, but then maybe you have to be a kid from the Midwest just

Jim Holland. From personal sketchbook, 1976.

arrived in New York to actually notice what is grotesque. What I was doing then, in the late '60s, would look quite up to date in an East Village gallery now. Except that now grotesque is rather a cliché of fashion. With me it was steps in the dark. I was completely caught up in the life I was living.

Q: At what point did things change?

BH: When I fell in love. I mean, really in



"Man of the Year." Time, *January 7, 1980.*

love. I met a beautiful woman and I wanted to be alone with her all the time, and my place had become virtually a clubhouse. So I moved to a little brownstone in the Village, where my whole life took on a different color. Of course, a lot of my pals found their way over anyway. One was a guy who called himself Babi Jeri. He was editing a comics magazine called *Yo-Yo,* and he got me to write a story for it. It was a long rambling thing, told in flashes with drawings that had very little storytelling paraphernalia, very little text. We worked on the magazine off and on for a year, then threw it together in a weekend.

Q: Stylistically, there was something fresher about that work than most of what I see today. And probably better drawings and ideas than I've seen of late. It was the root of your Op-Ed approach, I believe. Right now there's an awful tendency to parody what went on in the Op-Ed page in the '70s, worse than ever before, to the point where I believe the symbolic drawing is better off being buried for a few years.

BH: Yeah. It's become pretty limp. To me, my drawings weren't symbols at all, they were images. Symbols by themselves carry no weight. But images come from the subconscious, like music you hear from another room. Maybe you hear it without noticing. Later you catch yourself humming it, that's what art is.

Q: Was it difficult to persuade others to let you make use of personal imagery?

BH: It was really just an ordinary war of nerves. But yeah, I had to work on a few people. Tell a few stories. Some folks in publishing have an unnatural fear of any picture that doesn't roll over and play dead.

Q: But you have succeeded, and ironically so, in creating an approach that has spawned imitators.

BH: Somebody asked me years ago how I made it up the ladder of success so fast. I told him I didn't use the ladder, I just flopped up the stairs in the dark, and when the lights came on, there I was. He seemed disappointed. I think he was wanting something surefire.

Q: Would you say that the drawings for the Op-Ed page of *The New York Times* really established your reputation?

BH: Well, the stuff for *Playboy* paved the way. But since it was erotic, it did have a rather limited audience. So, yeah, the stuff for the *Times* was the big breakthrough, although it was probably the least likely place for me to break through. When J.C. Suares called me to show my work there, I thought he was kidding. The page was just starting, and I figured the *Times* would never use the kind of things I was doing in the underground press. But Suares persisted and finally got me up to see Harrison Salisbury. Harrison was different from most of the other editors I had dealt with before. He went through the drawings with real interest and picked out several to use for articles. I had done a drawing of a junkie, so they got a junkie to write an article about himself to go with it. The first time in my whole career that an editor had actually understood the work exactly the way I intended it! Harrison seemed to understand instinctively that magazines don't have to use art just as illustration. The time he was editor there was a great period.

Q: Did that work for the *Times* grow out of your concerns about the Vietnam War, the Nixon Presidency? Is that too simple an explanation?

BH: For me it's too simple. I wasn't one of those people who loved to draw Nixon. A few times was enough. And I wasn't really doing drawings about war, or poverty, or drugs either. Those things are too abstract to get a handle on. What I did was personal. For example, the drawing of the junkie was just a guy I knew on Eleventh Street. He overdosed after getting out of jail on Riker's Island.

"East 11th Street." New York Times *Op-Ed Page, 1971.*

Q: But many of your drawings were applied to outside issues and given additional meanings. Did that bother you?

BH: No. I've always been a practical fellow when I had to be. For me, the drawings were really attempts to be specific without being literal. But to get them published I was happy to apply them to whatever was handy, the way Congressmen piggyback bills to one another. You know, illustrators are always supposed to "solve the client's problem," as the cliché goes. But I figure if I solve my own problems, they can be made to apply somehow. So I never thought of myself as a political artist.

Q: As you said, we all categorize too much in this country. But categories aside, your drawings became a new form of political art.

BH: Yeah. Then a new form of careerism. the *Times* started all these supplements, and just adopted the so-called "Op-Ed style" for everything. After a few years, the place began to look like Santa's workshop. There was one new art director who always had about a half dozen artists sitting on cabinets and window ledges or hunkering down in the corners making changes on drawings while he ran the stuff back and forth into an editor's office for approval. It was amazing. Then he began handing out copies of my drawings to these artists. For pointers, he said. Finally he began to hold these guys over my head, telling me how happy they were to make changes and how they never argued with him. Well, I could see the handwriting on the wall. The day Nixon resigned, I was trying to come up with something that would sum up Watergate without being cliché, and I remembered an idea I first had when Nixon was elected. So I did it and took it in. It was a drawing of Nixon as a bunch of Easter Island statues staring out to sea. Well, when I showed it to the guy, he laughed out loud. But he said, "How do I explain this to my editors?" I said, "Don't try. If you don't let them think about it, they'll get it. The minute you start monkeying with explanations, you're sunk. They'll start intellectualizing about it and the whole thing will come unraveled." Well, I left there with moderately high hopes, but in my heart I knew it was an illusion. I could see over by the windowsill that he had several elves on duty. The next day, when the paper came out, they had replaced my drawing with a rendering of an eagle with a big tear in its eye. Of course, everybody thought it was quite lyrical, but that's the kind of dull platitude I had

gone into the underground press to avoid doing in the first place. So I just gradually quit doing work for that outfit, except for the few people there who had some integrity. The guy kept calling me from time to time to tell me he had found "the new Brad Holland," and I'd just say "good luck."

Chicago, 1962. Unpublished. Charcoal drawing.

Q: You were doing work elsewhere at the time.

BH: Otherwise things were going well. T.Y. Crowell had just published a book of my drawings; magazines were calling. But at that point I broke up with a woman I was living with, and between that and everything else, I just got a little down in the dumps for a while. I decided to take a trip to California for a few weeks. I went out there fantasizing that I was going to change my name and start writing for a living. In an odd way, I rather fancied the idea of starting over.

Q: But obviously you didn't.

BH: No. I got an offer from a publisher in Zurich to go there and do some lithographs. I took a sketchbook with me and did some landscape drawings for the first time since I was a kid. I came back with dozens of ideas for paintings.

Q: Was that the point at which painting became the important medium for you?

BH: No. I'd always painted, but the volume of work I was doing in ink kind of pushed it aside. I had done several paintings of women I was seeing. Then there was one painting that was a watershed of sorts for me. It was of a man with cat's eyes. Now, a sense of dignity requires that I point out this was years ago, before cats had become a national resource. What made it really different, though, was that it looked like it had been painted with pea soup on canvas. I did it for no reason and hung it on the wall for a couple of years. Then one day Suares called and said he was doing a cat book. I sent it to him, although I figured he'd say it was unfinished.

Q: I don't understand what you mean by "unfinished."

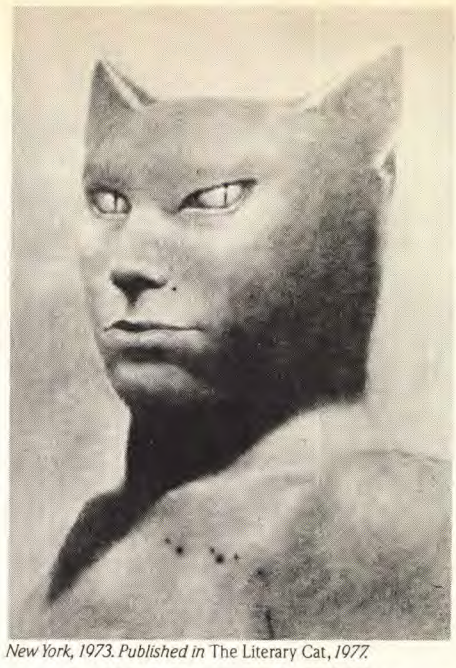
BH: Well, a lot of people who saw my paintings in the '70s said that they didn't look finished. You remember, back then everything had to be rendered to a fair-thee-well, with local colors and hard edges. Then there was the whole army of Paul Davis imitators. So the cat picture was really different. Just two yellow eyes staring out of a sea of mud.

Q: Did you follow that up with more paintings? Did you recognize that at the time as something new?

BH: Oh, I probably thought it was unfinished. But curiously, a lot of people saw it. Then *Playboy* asked me to do some more paintings like it, and within a year the calls began coming in.

Q: Was the Ayatollah cover for *Time* another benchmark?

BH: Professionally, sure. Of course, given the situation with the hostages in Iran, I knew the cover would be a sensation, so I wanted it to be strong, I did it originally as a waist-length portrait, but at the last minute I cropped it and asked them to run just part of the face. It was great having something so infamous for a week or so, and besides, how often do you get a chance to do a guy in a turban? But the real breakthroughs for me were several years before when I did a whole bunch of small paintings just to amuse myself. It isn't that I just got better all of a sudden and did the Ayatollah. The time just seemed to have come for what I was already doing.



New York, 1973. Published in The Literary Cat, *1977.*

Q: Are you doing anything that you consciously see as a movement away from your present work?

BH: Well, see, all my life I've been everybody and nobody. And my experience has been one of the Everybody in me trying to educate the Nobody. So I learn essentially by instinct, or maybe blind luck.

Q: Do you seek out artistic models?

BH: Not intentionally, no. I'm kind of like one of those birds that makes his nest out of grass and tinsel. I just rummage through life and take whatever interests me. Since I'm interested in most anything, it isn't difficult to find material. After that, it's all what you make of it.

Q: Are there artists you feel influenced by right now?

BH: Most of my favorite artists are dead. There are several advantages to that; the main one is that you don't run into them at parties. The problem with most contemporary artists is that they've all gone to college and learned that to be taken seriously you have to cause a revolution in art history. But ask yourself, how many revolutions can you have in art history every year? So most of them just end up acting like Stanley Kowalski with a paintbrush. I tend to identify more with artists like Mark Twain or Duke Ellington. I remember reading when I first came to town that Duke Ellington was still playing morning shows at the Apollo. I'm sure he wasn't crazy about it, but maybe that's the price you have to pay for being an artist in our time. I think if you're secure enough you can push out the commercial limits, the way these guys did.

Q: Do you feel you do that now?

BH: Well, some days are better than others, but yeah, I've felt it for years. That kind of confidence is where all the false starts were leading. The last couple of years have been like batting practice. I've just been trying to hit balls to all fields. I never think about style. It just comes. Somebody calls me to do a job and I just take it. I know something will materialize when I start. I've been trying all kinds of stuff.

1969. "The Bum's Rush." One of the series published in Yo Yo Magazine.

HEADLINE/SUBHEAD: ITC WEIDEMANN BLACK TEXT: MEDIUM WITH BOLD CAPTIONS: LIGHT WITH LIGHT ITALIC

All fired u

The rekindling of the cast iron stove

So there we were in the early 1970s—streaking toward the 21st century—with our feet on our accelerators, our TV sets, typewriters, word processors, food processors, coffee makers, pencil sharpeners—all plugged in. Then ZAP! The oil-producing countries of the Middle East flexed their muscles and brought the Western world to a crashing halt with an embargo on oil. Suddenly the oil that once gushed into our factories and homes slowed to a trickle. Prices soared. Americans learned the meaning of austerity—how to queue up for gasoline, how to carpool, how to switch off lights and how to pull on a sweater instead of pushing up the thermostat.

In the matter of home heating, it didn't take long for some people to turn a deprivation into a celebration. They rediscovered the charm and efficiency of their grandparents' cast off, cast iron stoves. Some old models were retrieved from family attics and cellars. Purists swarmed down on antique dealers, searching for the perfect little stoves, and threatened to turn them into an endangered species. The more practical purchasers wisely settled for replicas that were being newly cast in foundries. Not only did these new models burn more efficiently, but new casting and finishing techniques made them resistant to the rust that plagued the older stoves.

The renaissance of the cast iron stove was heart-warming to home owners for a number of reasons: First, the stoves burned wood or coal instead of oil. Second, they quainted-up contemporary decor with their old-fashioned furbelows. Third, they radiated heat far more efficiently than did the wood-burning fireplaces that modern home owners had become entranced with previously. (Ironically, in the 1820s, it was a shortage of wood for fireplaces that first inspired the mass production of coal-burning cast iron stoves in the Albany, New York area.)

How they work and how they're made. Basically, a cast iron stove is a simple fire box with an opening through which coal or wood is fed, and a pipe which leads smoke and exhaust out of the house. The earliest stoves were constructed of six plates—four sides, a top and a bottom. Some were free standing, and some were designed with an open side or back which fitted up against a fireplace through which it was stoked and vented.

A variation of the stove-fireplace was devised, in 1740, by that multi-faceted, irrepressible, Benjamin Franklin. It was called the Pennsylvania Fireplace (the original name for the Franklin Stove). In this heating system, the cast iron stove was placed in front of an existing fireplace, which was completely sealed off except for a small aperture through which the stovepipe vented its smoke and exhaust. The truth is, this Pennsylvania Fireplace was hardly more efficient than a wood-burning fireplace, but the joy of it was that two front doors on the stove swung open to reveal the flames.

As the idea of stoves for home heating caught on, there were some significant improvements in the design and production methods. The earliest mass-produced stoves of the 1820s and '30s, for instance, were simple boxes on legs. Surface designs, if any, were in low relief, not too different from those found on butter molds.

A

But as the competition heated up, so to speak, manufacturers concentrated on improvements in the structural design and in beguiling ornamentation. It was discovered, for instance, that the greater the number of surfaces on a stove, and the more spaces created for hot air to circulate, the more heat radiated from the unit. In addition to the fundamental construction improvements, pattern makers went ape in fancying-up the surfaces. There was no dearth of work for woodcarvers, cabinet makers and artists of almost any specialty who wanted to lend their talents to making stove patterns.

Patterns and molds. As for the designs, pattern makers borrowed unabashedly from architecture and cabinetry. They also invoked historic and patriotic themes, as well as Egyptian, Greek, Roman, Gothic and romantic Victorian motifs.

These patterns for the stove plates were most often carved first in wood. Intricate details might be worked in wax and affixed to the wood. Some patterns were formulated entirely in plaster. But it was from such original carvings that iron patterns were made for use in the foundry.

In the foundries of the early 1800s, castings were made in open-sand molds. The iron patterns were pressed into molding sand, the iron forms removed, and molten iron was poured into the impression to make the plate. Since, in those days, the iron was smelted only once, it was full of impurities and tended to be brittle. The open-sand casting method also produced a thick, crude plate with irregular edges that had to be filed smooth. When assembled, joints did not always fit snugly, air leaked into the fire chamber and caused fuel to burn too rapidly. All in all, the stoves of the early 19th century were not the last word in home heating, but they were a nod in the right direction.

By the mid-1800s, foundries learned a great deal more about smelting iron. Impurities were removed, and a new method of casting, called flask bedding, produced far more refined and efficient stove plates. In flask bedding, impressions were made of both the outer and inner surfaces of a pattern in separate sand molds. The forms were then sandwiched together (with the iron pattern removed) and molten iron was ladled into the void. The plates produced in this manner were thinner, but uniform in weight, and the convoluted surfaces reduced their tendency to crack. All the dimensions and edges were more accurately controlled so parts could be fitted together properly, and the entire unit operated more efficiently. In fact, these cast iron stoves produced in America from 1840 to 1870 were considered to be the acme of foundry artistry.

Fashions in stoves. Having lived through a home-heating crisis ourselves, we can better appreciate all the calculations that went into selecting an efficient stove for a room. Although by the end of the 19th century, stove designs were technologically, but unimaginatively, standardized, some of the designs of the mid-century were fanciful, flamboyant, functional wonders.

Franklin-type stoves. The Franklin Stove as we know it today is an improvement over Franklin's original Pennsylvania Fireplace (it was revised in the 18th and 19th centuries) but it still resembles the original in concept.

B

A. Parlor stove with heavily ornamented front and back of cast iron and sides of sheet iron. 1857.

B. Parlor stove with decorative doors, like Franklin-type stoves, which open to reveal elaborate grills and flickering flames. 1850.

C. Four-column parlor stove brimming with fruit and flower designs. 1844.

up

C

D

E

In these stoves, heat was conducted by the cast iron and radiated by open flames. Though it is considered the least efficient of cast iron stoves, the sight of flickering flames appears to be irresistible, and it is still a popular design today.

Box stoves. The typical box stove was made of six plates—four sides, a top and bottom, with the hearth plate extended to catch falling ashes when the door was opened. They were often mounted on legs and were made small enough and light enough to carry from room to room as needed.

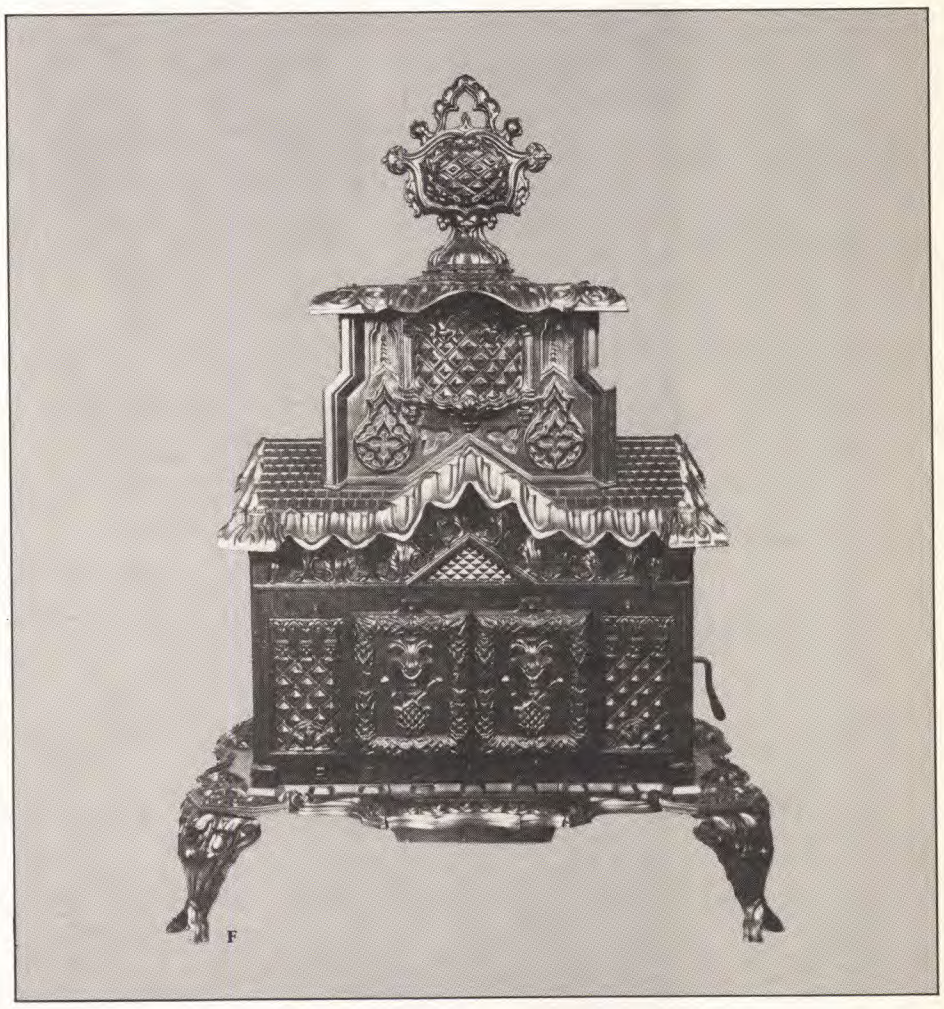
Column parlor stoves. These colossal cast iron "Taj Mahals" were not just designers' whims, but were solidly functional. The lower chamber of the stove was the basic fire box. The columns served as air chambers that circulated hot air for long periods of time. The fuel feeding doors were at the side, but these elaborate stoves often included two front doors which could be opened to admire the flames. These stoves also often included a boiling hole. Since cast iron stoves tended to produce an unpleasant smell, a pot of scented water was usually placed on the boiling hole. It not only improved the ambience of the room, but helped humidify the air as well. A decorative finial was also provided to cover the hole when it was not in use.

Parlor stoves. The 1850s and '60s were noted for the unconstrained expression of Victorian taste, and some of the most remarkable stoves were produced in that era. The fire boxes also burned fuel so efficiently that even though homes were being constructed with central heating, ornamental parlor stoves were still popular.

Parlor cookstoves. For economy-minded home owners, the last word in cast iron stoves was the combination parlor stove and cookstove. These super-sized box stoves, though handsomely embellished with decorations, also came equipped with usable cooking holes and design-coordinated kettles. Elaborate covers were also provided to cover the holes when not in use, and many of these stoves featured small baking ovens nestled unobtrusively in their housings.

Now that heating oil is flowing freely once more, we are not so concerned with alternative heating systems, and we spend less time imagining what the future will bring in the way of thermal devices. One thing is certain however; we're not likely to see a heating system, ever again, that comes in such splendid containers. **Marion Muller**

The text and photographs for this article were adapted from the book, *Cast With Style, Nineteenth Century Cast Iron Stoves from the Albany Area,* by Tammis Kane Groft, published by the Albany Institute of History and Art, 1984.



F

G

D. Two-column Parlor Stove rococo style. The phoenix on the top was a common symbol in decorative arts of this period. 1845.

E. Parlor stove in smooth metallic-gray surface which reveals the high content of pure iron. Stoves of this period were structurally superb and efficient. 1875.

F. Parlor stove with peaked roof, overhanging eaves and simulated shingles. Such designs were called Temple Parlor stoves. 1854.

G. Four-column Parlor Stove. Ionic style columns. Ornamental wheel on the firebox allows for viewing the fire. c. 1840-1843.

H. Parlor stove with air chamber over firebox. Stoves of this period were efficiently airtight. 1861.

I. Two-column Parlor Stove. Dolphin motif incorporated into columns. 1843.

J. Pyramid stove in magnificent "cathedral" design was created for burning anthracite and other coals. 1840.

K. Parlor cookstove with functional cooking holes disguised by ornate covers. 1872.

L. Box stove cast with rounded sides and tufting design to resemble a cushion. 1861.

H

I

J

K

L

HEADLINE: ITC GARAMOND BOLD CONDENSED ITALIC, BOOK CONDENSED ITALIC TEXT: BOOK WITH BOLD CAPTIONS: LIGHT WITH BOLD

Kot's joke

We know from a previous encounter with Polish artist Andrzej Kot of Lublin, Poland, that he has a funnybone and indulges in *art-zart,* art jokes. (His work appeared in the June, 1982 issue of U&lc, Volume 9, No. 2.) But when we received this alphabet from him recently, with no further explanation, we did not quite know what to make of it. Of course we recognized his cat trademark (kot means cat in Polish) in the letters C and D and the cat tail in Q. But we literally had to stand on our heads to understand what this alphabet was really all about. A simpler solution is to turn the page bottom-up and enjoy Kot's kidding for yourself.

Mr. Kot is not totally without his sober side. He is a serious calligrapher, illustrator and typographer. He represented Poland in the 1981 Scriptura Calendar for the Gutenberg Museum in West Germany. He provided the calligraphy for the book *Moral Talk* by the 1980 Nobel prize-winner for literature, Czeslaw Milosz, and his work has been featured in the Polish arts magazine, *Projekt.* For this contribution to U&lc, we say,

THANK YOU, MR. KOT.

M. M.

HEADLINE/BYLINE: ITC SYMBOL BOLD TEXT: BOOK

U&lc BOOK SHELF

The U&lc Book Shelf reviews new books believed to be of interest to U&lc readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher.
Please note: U&lc does not sell books.
All orders should be placed directly with the publisher(s) concerned.

Herb Lubalin: Art Director, Graphic Designer and Typographer
by Gertrude Snyder and Alan Peckolick

"The magnitude of Herb Lubalin's achievements will be felt for a long time to come... I think he was probably the greatest graphic designer ever." Lou Dorfsman, Vice President, Creative Director, Advertising and Designer, CBS Inc.

This is the first comprehensive review of the 40-plus years of astonishing and innovative creative graphics of Herb Lubalin. This book is a thrilling graphic record and a warm tribute by two people who knew him, loved him, worked with him. It is a joy to read and to view. It is a treasure for those who admired Herb's work and a must for those (if there are such) who aren't familiar with it. He created new forms for communication meaning, and new meaning for communication. Readers of U&lc remember Herb as its original editor/designer. Herb's work included designs for typefaces, magazines, logos, books, packages, advertising, letterheads, annual reports, and more.

"Herb Lubalin" contains more than 360 examples of the designer's award-winning work. It was written with candor and warm anecdotes by Gertrude Snyder, and designed by Herb's partner of more than 12 years, Alan Peckolick, publisher.

American Showcase, Inc., 724 Fifth Avenue, New York, NY 10019. 184 pages. 9⅜ x 12⅛". $39.95.

Historical Scripts
by Stan Knight

Usually a book starts off with an introduction. Here the author prefaces his introduction with a glossary to enlighten you to the terminology used in his text. The introduction itself is a brief history of calligraphy.

Chapters include discussion and illustrations from actual manuscripts in the following categories: Classical Letters, Majuscule Scripts, Emergence of the Minuscule, Gothic Scripts, Capital Development, and Humanist Scripts. Each chapter well-illustrates its points.

Adam & Charles Black, 35 Bedford Row, London WC1R 4JH, England. 78 pages. Bibliography. 8½ x 12". £9.95.

Art Directors Index To Illustration, Graphics & Design No. 5

A beautiful reference book of the latest design, packaging, logos, corporate image and commercial art from 24 countries. Multilingual text. Index gives names, addresses, phone numbers. Includes list of agents.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 456 pages. 410 full color. 9⅛ x 12⅜". Hardbound. $55.00.

Fine Print
Vol. II No. 1

Fine Print, the only magazine in the world devoted to fine books, is celebrating its tenth anniversary with a special double issue. Classic roman capitals by Hermann Zapf adorn its cover. Inside, in addition to the regular columns, are illuminating articles surveying the present state and the future of fine printing, bookbinding, and metal typefounding; the latter showing surprising vitality for a craft thought to be completely obsolescent. In fact, a special insert in this issue is the premier showing of a new Civilite typeface designed by Professor Zapf. Based on French handwriting of the sixteenth century, it is the first new face to be designed for metal in many years. In addition, throughout its pages the issue features over 25 specially commissioned anniversary designs by outstanding graphic artists of the United States, Great Britain, Germany and the Netherlands.

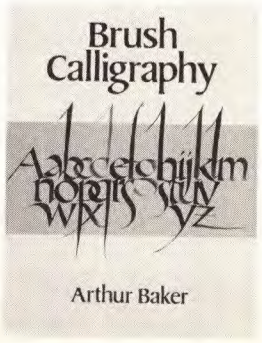
Fine Print, P.O. Box 3394, San Francisco, CA 94119. $20; yearly subscription $40, outside U.S. $42.

Brush Calligraphy
by Arthur Baker

The graceful, hand-painted inscriptions of the Roman scribes of the first century A.D. have been recaptured by Arthur Baker by his successfully re-interpreting the grace and flowing form of these roman letters in a flexible style made possible by the freedom of the brush.

Letters are rendered in large, swirling strokes, resembling the refined beauty of oriental calligraphy. Students of calligraphy who can master the techniques illustrated by Arthur Baker in this collection will impressively expand their lettering repertoire; while artists and designers will find much inspiration inside the covers of this new book.

Dover Publications, Inc. 31 East Second Street, Mineola, NY 11501. 96 pages. 9 x 12". 44 black-and-white double-page spreads. Paper. $4.95.



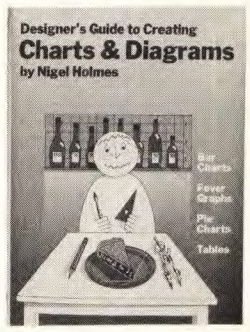
Designer's Guide to Creating Charts & Diagrams
by Nigel Holmes

Whether you are a graphic designer or illustrator, art director or editor, or a manager who has to sell ideas graphically, or even a student, this book gives practical guidance in creating graphs, charts and diagrams.

Organized into a sequence of text and illustrations, you are shown how to analyze your assignment by extracting relevant information from a mass of detail. Samples of different visual formats are available to select from. The four main types of charts and graphs are explored, giving the why, how and when charts and diagrams were developed. Approaching and analyzing an assignment in four steps is presented and completed. One chapter is devoted to examples of all types of charts and diagrams in black and white and color with captions that analyze the particular graphic approach.

Nigel Holmes, Deputy Art Director of Time magazine, is in charge of designing the magazine's charts and diagrams.

Watson-Guptill Publications, Inc., 1515 Broadway, New York, NY 10036. 8½ x 11". 192 pages. B/w and color illustrations. Glossary, selected bibliography and index. $32.50.



Japan Design

Explores the intimate relationship between Japanese design and the natural environment. Shows how different seasons of the year affect many kinds of design: architectural, textile, handscripts, wallpaper, packaging, food and flower arrangements, furniture, clothing, toys, landscape, typewriter, kitchen cabinets, and more. A lovely and inspiring collection.

Chronicle Books, 870 Market Street, San Francisco, CA 94102. 132 pages. 10 x 9⅝". Full color. Paper. $16.95.

Art Director's Index to Photographers No. 10

A truly impressive collection of current international photography, corporate and commercial. Volume 1 (Europe) and Volume 2 (The Americas, Asia and Australia) list agents, names, addresses, and phone numbers of the photographers. Covers 32 countries. Multilingual text.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. Vol. 1, 440 pages, 390 in color. 9⅛ x 12⅜". Vol. 2, 448 pages, 390 in color. Hardbound. $49.50 per volume.

Tools of the Trade: Graphics

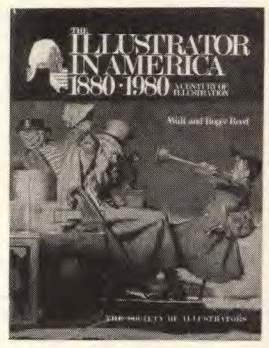
A catalog listing books for the graphic artist whether a do-it-yourselfer or a professional graphic designer. Designers can find here just about anything they need on paste-up, use of photography, grids, charts, preparing art for printing, typography, color. Contains the best of European, Japanese and American design.

Ross Book Service, 3718-ULC, Seminary Road, Alexandria, VA 22304-0993. Paper. 8½ x 11". $1.50 (refundable with first order).

The Illustrator in America 1880-1980
by Walt and Roger Reed

Illustrations and career summaries of the work of 460 artists. Each decade is introduced by a famous illustrator or historian. The book is a mirror of the changing pattern of life in America as seen through the eyes of the greatest illustrators.

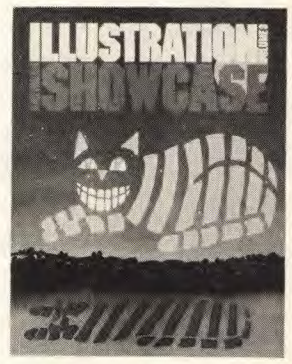
Madison Square Press, Inc., 10 East 23rd Street, New York, NY 10010. 355 pages. 9⅛ x 12". $48.50.



American Illustration Showcase: Volume 8
American Photography Showcase: Volume 8

Showcase for the latest work of American illustrators and photographers. Over 2000 photographs in full color. Over 1300 full color reproductions in the Illustration volume.

Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9¼ x 11¾". Paperbound. Photography Showcase, 638 pages, $39.95. Illustration Showcase, 388 pages, $24.95.



Twenty Seven Chicago Designers
Volume 35

Shows representative work of 27 graphic designers working in the Chicago area. Lists the designer, brief bio, address and phone. Selected pieces of work.

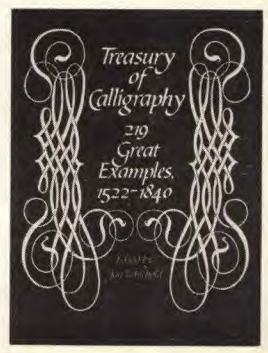
Free to qualified individuals who have a genuine interest or use for it. Circulation requests and inquiries must give name, title or department, company and address. Back issues are not available.

27 Chicago Designers, c/o Joseph Michael Essex, Burson* Marsteller, One East Wacker Drive, Chicago, IL 60601. 10 x 8½". Paper. $19.00.

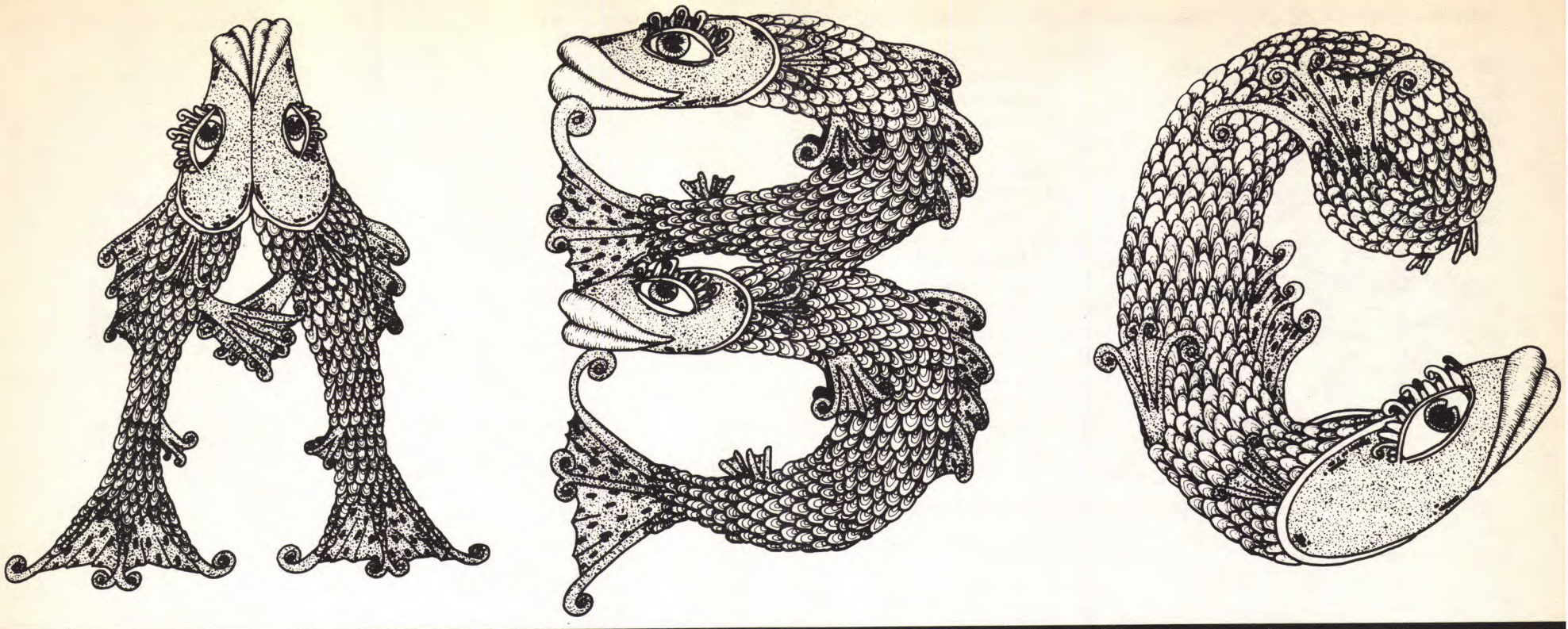
Treasury of Calligraphy
Edited by Jan Tschichold

Here are 219 great examples of calligraphy done from 1522 to 1840. The examples by Europe's master calligraphers were chosen by Jan Tschichold, eminent calligrapher, designer and design historian. The author's introduction reviews styles and historic trends.

Dover Publications, 31 East Second Street, Mineola, NY 11501. 224 pages. 8⅜ x 11¼". Paper. $9.95.



Cont. on page 84.



ALBACORE
AMBERJACK
BARRACUDA
BASS
BETA
BIB
BLOW (FISH)
BLUE (FISH)
BONE (FISH)
BONITO
BREAM
BUFFALO
BULLHEAD
CAT (FISH)
CHAR
CHIMAERA
COBIA
COD
CONGER
CRAPPIE
DAB
DOG (FISH)
DOLPHIN
DRUM
EEL
FLOUNDER
FLUKE
GAR
GROUPER
GRUNT
HADDOCK
HALIBUT
HAMMERHEAD (SHARK)
HUCHEN
KAWAKAWA
LAMPREY
MACKEREL
MAKO (SHARK)
MARLIN
MINNOW
MOLA
MORAY

K	A	W	A	K	A	W	A	L	L	E	Y	E	H	R	A	Y	E	S	H
C	C	E	H	R	P	E	R	C	H	E	C	L	E	R	E	K	C	A	M
A	O	A	B	I	K	G	R	A	L	O	H	G	B	R	E	A	M	L	R
J	N	K	J	I	T	E	U	L	B	I	I	M	P	P	R	M	I	M	B
P	G	R	P	R	B	E	O	I	D	T	M	M	A	O	E	R	N	O	L
I	E	A	E	N	E	W	A	R	L	A	A	G	M	R	E	O	N	N	O
K	R	H	R	T	T	B	U	I	N	L	E	E	H	G	L	E	O	O	W
S	T	S	M	A	A	M	M	I	B	O	R	E	S	Y	Q	I	W	L	R
T	O	F	I	R	I	A	F	A	A	M	A	F	L	U	K	E	N	A	C
U	B	L	T	P	L	K	C	O	D	D	A	H	Q	U	C	K	H	F	H
R	R	O	E	O	D	O	G	R	O	U	P	E	R	S	O	C	G	F	R
G	U	U	L	N	R	I	D	L	H	C	C	W	H	A	L	A	R	U	E
E	T	N	L	E	I	P	P	A	R	C	D	A	E	H	L	L	U	B	F
O	L	D	U	T	H	H	L	A	C	O	D	H	R	C	O	L	N	H	F
N	E	E	M	U	I	I	E	R	E	T	S	O	O	R	P	O	T	K	U
O	M	R	C	N	B	P	I	P	A	I	W	O	O	N	A	P	M	O	P
E	S	H	U	U	S	A	N	U	T	N	O	P	M	O	P	B	C	O	W
N	E	R	T	C	A	S	T	C	M	O	R	A	Y	E	Y	E	A	N	E
N	S	A	I	L	O	O	S	A	U	B	D	B	L	E	T	A	K	S	L
E	U	G	I	U	G	N	A	T	U	O	R	T	R	E	P	P	A	N	S

SOLUTION TO PUZZLE ON PAGE 82.

A Word Search by Juliet Travison

MULLET
NEON
NURSE
PERCH
PERMIT
PIKE
POLLACK
POLLOCK
POMPANO
POMPON
PORGY
PUFFER
RAY
REMORA
ROOSTER (FISH)
SAIL (FISH)
SALMON
SHAD
SHARK
SKATE
SKIPJACK
SMELT
SNAPPER
SNOOK
SOLE
SPEAR (FISH)
STURGEON
SWORD (FISH)
TANGUIGUE
TARPON
TAUTOG
TIGER (SHARK)
TROUT
TUNA
TURBOT
WAHOO
WALLEYE
WEAK (FISH)
WELS
WHITE (FISH)
YELLOWTAIL

How to play: Find and encircle, in the puzzle body, the words appearing in the Puzzle Word List. They appear vertically, horizontally, diagonally and even backwards. Don't cross letters out—they may be used again as part of another name!

To give you a head start, we have shaded one of the puzzle words.

While these words may be spelled differently in other languages, please follow the versions in our Puzzle Word List.

Lösungsanweisungen: Sie müssen in dem Rätsel die in dem Wörterverzeichnis angegebenen Wörter finden und umkreisen. Diese können senkrecht, waagerecht, diagonal und sogar rückwärts vorkommen. Streichen Sie keine Buchstaben aus—sie könnten als Teil eines anderen Wortes gebraucht werden.

Um Ihnen zu einem Anfang zu verhelfen, haben wir eines der Rätselwörter schattiert.

Obwohl Wörter in anderen Sprachen unterschiedlich geschrieben werden mögen, halten Sie sich bitte an die englische Schreibweise.

Règle du jeu: Retrouvez dans le puzzle et entourez d'un trait les mots qui figurent dans le Puzzle Word List.

Ils se lisent verticalement, horizontalement, diagonalement et même à l'envers. Ne barrez aucune lettre! Chacune peut resservir dans un autre mot.

Pour vous mettre sur la voie, nous avons teinté un des mots du puzzle.

Les mêmes mots peuvent avoir des orthographes différentes selon les langues. Tenez-vous en à l'orthographe que donne le Puzzle Word List.

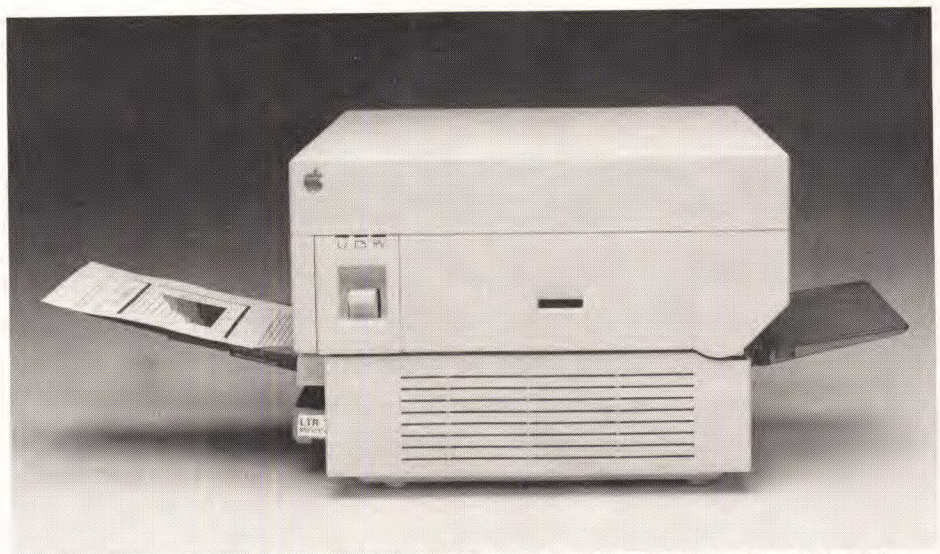
Hook, line & sinker

The alphabetic illustrations for our puzzle page were borrowed from an alphabet designed by David Anson Russo, a New York freelance illustrator. Mr. Russo's work has appeared in popular magazines, books and posters, and he has designed more than 15 greeting cards for UNICEF, which are seen in some 145 countries.

HEADLINE: ITC BAUHAUS HEAVY TEXT/CLUES: DEMI PUZZLE/SUBHEAD: LIGHT CREDIT: MEDIUM

Computer graphic

By Perry E. Jeffe



Apple's LaserWriter desktop printer is a breakthrough in visual communication. It can be shared among many users on the AppleTalk Personal Network.

Digital Revolution

Revolution is a word used to describe change in everything from culinary to martial arts. While the word has been damaged by overuse, still there is no better one to describe the current turmoil in graphics.

Design controls graphics. You wouldn't think it to hear the talks at equipment conferences worldwide, during which design is never mentioned. But you and I know that nothing is printed that a designer hasn't put there, except for aberrations of the production process.

The revolution in graphics is now fomenting a companion revolution in design. Both of these revolutions are descended from the digital information revolution, the change in communications which now alters how we record music and produce images. Engineering design technique has been completely transformed over the past few years by computer-aided design (CAD), a computer graphic technique which depends upon digital representation of images. Typography left metal years ago for film and then was reshaped again by digital typesetting using CRTs and then lasers, revising the way we design and produce type. Slides formerly produced by hand and camera are now previewed on color CRTs and reproduced in film recorders, all digital.

The good old natural world is a potpourri of subtle differences, of nuances; shades of purple on a flower, the modulation of a violin. The problem with translating these natural forms from the real world, which we perceive as continuous, into a recorded continuous version, is that in the translation, information is lost due to imperfections in the recording apparatus, resulting in degradation of the copy.

Digital representation, an idea as old as Pythagoras, converts natural continuous forms into a series of measurements, a series of numbers. These numbers are absolute, able to be transmitted from place to place without loss. An A in digital format, e.g. ASCII code, can be repeated ad nauseam, sent to the moon and back, and still be the same A. An A in analog, continuous or image form is subject to all the distortions of the recording and reproduction process.

The computers we see in offices and glass-enclosed enclaves are digital; they operate on numbers, and even more, on binary numbers, zero and one, on and off, yes and no. Now this digital idea has spilled over into graphics and created a revolution in the way images and text are designed and printed.

Like most revolutions, this one has been sudden, unexpected by most, anticipated and encouraged by a few. Its effects are not yet fully visible; but one thing is certain, it is irreversible. The graphic arts will never be the same. The next Computer Graphic Arts report will review many of the significant devices introduced at Print 85. This report will focus on the impact of Apple's LaserWriter.

Mac and the LaserWriter

The latest revolutionary salvo was fired at the Apple stockholders' meeting in early 1985, when Apple announced the LaserWriter high-resolution laser printer and AppleTalk network. The LaserWriter uses the Canon™ LBP-CX10 laser engine, the same device used by Hewlett-Packard, Imagen, QMS and others in their laser printers, and can produce "near-typeset" quality text and images at 300 dots-per-inch.

The LaserWriter is priced at approximately $7,000 retail, about twice the price of the HP model but with unique qualities that make it a real contender. AppleTalk is a low-cost multi-user network which allows several micros to hook up to the LaserWriter and interconnect computers within a work area of 1,000 feet. The suggested retail price for AppleTalk is a low $50 per connection.

With these announcements, and more to come as the year of the office network continues, Apple has entered the business arena with both feet. While its challenge to IBM's dominance is not significant, what it has done is to provide an alternative that leads from Macintosh strengths; ease-of-use and graphic capability. It is seeking, and may very well succeed in finding, a niche in the exploitation of graphic arts for the office market. At the same time, Mac and the LaserWriter have completely revised traditional graphic arts.

This switch in graphic arts will come about because of the brilliant technological and marketing ploy by Apple to utilize and build interfaces through the Adobe PostScript™ page description language to the LaserWriter and, most importantly, to Allied Linotype (formerly Mergenthaler) Linotron and Linotronic typesetters, while employing Mergenthaler and ITC fonts. By this means, newly-written page makeup software for the Mac can produce proof, or "good enough," quality pages on the LaserWriter in Mergenthaler and ITC fonts, and graphic arts 2,540 dot-per-inch quality on Linotype typesetters, from the same file.

"Be Your Own Publisher," initiated by xerography some years ago, takes on new meaning. The sub-commandment will now become "Be Your Own Typesetter." The signs have been around us for some time; now the revolution takes form.

While Apple may consider Mac, the LaserWriter and AppleTalk an entry into the office "work group," we see a role for this and other entries announced recently, in the large and expanding graphic design market.

The output produced by the LaserWriter at 300 dpi is remarkably good. Certainly, it will be extremely effective for internal documents and perfect for technical documentation. Newspapers can use it for illustrations and final copy. While office use is one of Apple's main concerns, the significance of these announcements for the graphic designer is truly revolutionary. At a price neighboring $10,000, the design office will be able to compose copy at 300 dpi in Mergenthaler or ITC fonts, and when ready, shoot this off to a nearby Linotron or Linotronic equipped with Adobe PostScript for high-resolution 2,540 dpi setting.

Cut and paste, revision and copy-fitting will have been done at the Mac/LaserWriter level, on the screen, eliminating hours, days of manual trial and error. Alternative copy and designs can be created simply on the computer and the result judged prior to expensive outside typesetting. Even expensive outside typesetting will no longer be expensive when all the set-to-fit will have been done internally. This revolution challenges type shops. Craft will, must, move back into the design office. Many type shops will change the package of services they offer to remain viable.

Sample output produced by the LaserWriter.

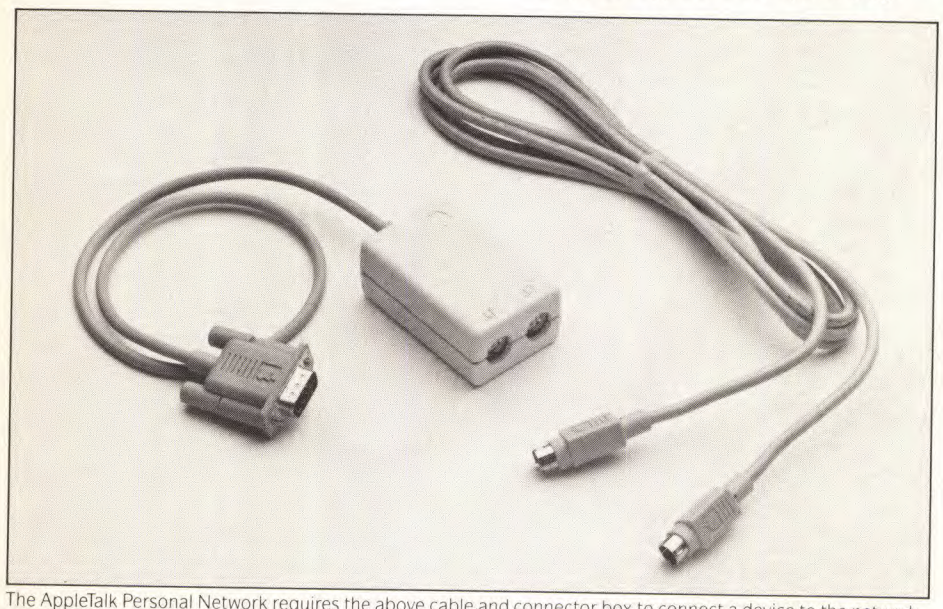
Fonts

The initial font release will include Mergenthaler Helvetica® and Times Roman,® plus Courier and a symbol font, with other fonts on the way. The characters for each font are stored in outline form. When a letter is called for, the hefty computer packed within the LaserWriter box creates a bit-map, i.e. dot by dot, representation of each character and places it in position on the simulated page it is building within computer memory. It converts the outline to an array of dots at 300 dpi. This feature enables PostScript to vary type size (from 4 to over 720 points), style and orientation for every letter, creating outline, shadow, reverse, patterned and other modified forms.

The conversion to an array of bits or dots is called "raster image processing" and the computer engine that does the work is affectionately dubbed a RIP. The fact that the character is converted to a series of dots or values in a matrix, makes its representation compatible with halftones or line art, allows text to overlay images, since the computer sees text as another image.

Once the entire page is created within computer memory, it is fed, bit by bit, to the image creation portion of the LaserWriter, much as a picture is created on a TV screen. The image is recorded by a laser on the surface of the xerographic drum within the Canon engine and replicated with a fine electrostatic powder or dry ink, like a normal Canon copier.

Pages of type are composed by the standard word processing programs for the Mac, while the drawing programs, MacDraw and MacPaint, create acceptable line art, at least for layouts and maybe comps. Other composition programs from Aldus and others are becoming available. But this new Mac needs better image capability if it is to serve the design market.



The AppleTalk Personal Network requires the above cable and connector box to connect a device to the network and bring Macintosh power and ease of use to from 2 to 32 users.

Thunder East and West

One product that may fill the image niche is ThunderScan™ from Thunderware. Despite the name, which the company assured me "came out of the blue," the product is very clever indeed. For $229 retail, the ThunderScan reading head replaces the Mac ImageWriter's ribbon cartridge, and scans images placed in the ImageWriter carriage into Mac memory at over 200 dpi and 32 shades of gray.

The software supplied with ThunderScan provides control over size, contrast and brightness. Images can be cut and pasted into each other or into documents on the Mac screen and then printed on the ImageWriter or LaserWriter. But you need the ImageWriter (Mac printer) to begin with.

At this writing, the level of graphic input from the ThunderScan is sufficient for comps and layouts. A more ambitious product has just been announced by Allied Linotype and Imagitex. The Linotype Graphics System unites the Linotronic 300 with the Imagitex 3300. It consists of an 8.5 x 11.5 inch high resolution CCD flatbed scanner, one to twelve 158 megabyte disk drives, a high resolution image manipulation work station, and an input processor to convert images into variable formats for the Linotronic 300.

Resolution of the Linotronic as noted above is 2,540 dpi and the Graphics System is expected to produce better than 300 line halftones. However, it is not possible to merge text and art on the system. One possible way to incorporate graphic quality images into the Mac/LaserWriter/Linotronic system would be to produce comps on the LaserWriter, then output to the Linotronic and strip in halftones formatted through the Imagitex 3300.

Serious Design Tools?

Is Mac and the LaserWriter a serious design tool? Perhaps. Will it change the way we design? Not the design process, nothing will; but it will make doing layouts, comps and black & white copy with stats-in-place a lot easier, and speed the return of design control to the designer.

We think it worth serious thought by designers who want to wet their feet. But, as with comparable printers from other manufacturers, the LaserWriter does not have color, does not go beyond letter and legal size. You must go to the Linotype for that. But this salvo represents a change in the course of the revolution, a pivot, a swing toward the viable low-cost accessible tools we have been waiting for.

This is not the first or last word. Language has been flying thick and fast for years, at least from the middle '70s. What is new is this—the commitment of a major billion-dollar player to the graphic arts; taking typography out of the shop and into the business office, making typesetting a standard office procedure and graphic arts another office system; with no mystery—fonts, points and picas—no special offputting language, everyday understanding of bold, italic, roman, Helvetica, ITC Zapf Chancery® and all the rest.

There is an inherent danger, a danger which has been expressed each time a craft was replaced by a procedure; that much bad design will be done in the name of savings, of do-it-yourself. No doubt.

Let us hope it is a passing phase. The discovery of a new technology always brings problems of adjustment. The professional publishers will have a heyday with how-to volumes on typesetting office documents. Design firms specializing in corporate identity and internal design departments will produce many new manuals, specifications for internal memos, repair manuals and presidential dicta. Much new work for professional designers.

Typographers are warned that times are indeed a-changin.' Steve Jobs and others may state that this will not affect professional typesetting. Typographers may warn that copy-fitting on the Mac isn't all it should be. Granted, this is just the beginning. But, for a segment of the market, the Mac system offers a viable alternative.

There is much more to come—from Apple, from others. IBM has not been heard from, and the Blue Giant is not known for its reticence. We would like to see color in the mix, interfaces to CAD for technical documentation that don't require scanning, simple page makeup systems. Wait. This announcement from Apple will bring the software out of the woodwork.

Those who cry "hate computers" may find the convenience, turn-around and savings sufficient to change their tune. And you can buy it all on your charge card.

Perry E. Jeffe

Perry E. Jeffe is Director of the Pratt Center for Computer Graphics in Design, and President of Jeffe Corporation, a firm organized in 1972 to specialize in computer-aided publication services.

THE SILENT CIRCUS

She

For most of us the word "circus" is charged with magical sounds and images—brilliant trumpet fanfares, exultant drum-rolls, roaring lions, prancing horses, flying acrobats, cavorting clowns—all showered in cascades of sublime light and color.

For artist Lance Raichert, the circus is something else again. Born out of childhood memories and adult fantasy, his circus drawings shatter our own stereotyped visions of happy, energetic circus people. But, for Raichert, clowns are more fearsome than fun. People and animal performers appear bone weary and bored with their generations-old routines. Imprisoned in their gussied-up costumes, their despondency seems palpable, and they exist in the unearthly silence of dreams and outer space. Whether we see eye-to-eye with Raichert's vision of the circus, there's no denying it is a perfect vehicle for his detailed drawing technique.

Raichert does not see the whole world through such somber-colored lenses. For almost 20 years, he has been happily engaged in designing toys and games, and their packaging, for which he has won a number of industry awards. But his career has also touched almost every material and form under the heading of visual arts —from photography to portrait painting, from record album designs to toy sculpture. He believes his family is genetically locked into the arts. His father and uncle were commercial artists; his son is a comic strip and animation artist; his daughter is in printing and production, and his granddaughter shows promise with her Crayolas.

The variety of his commercial work

"The circus is coming!"

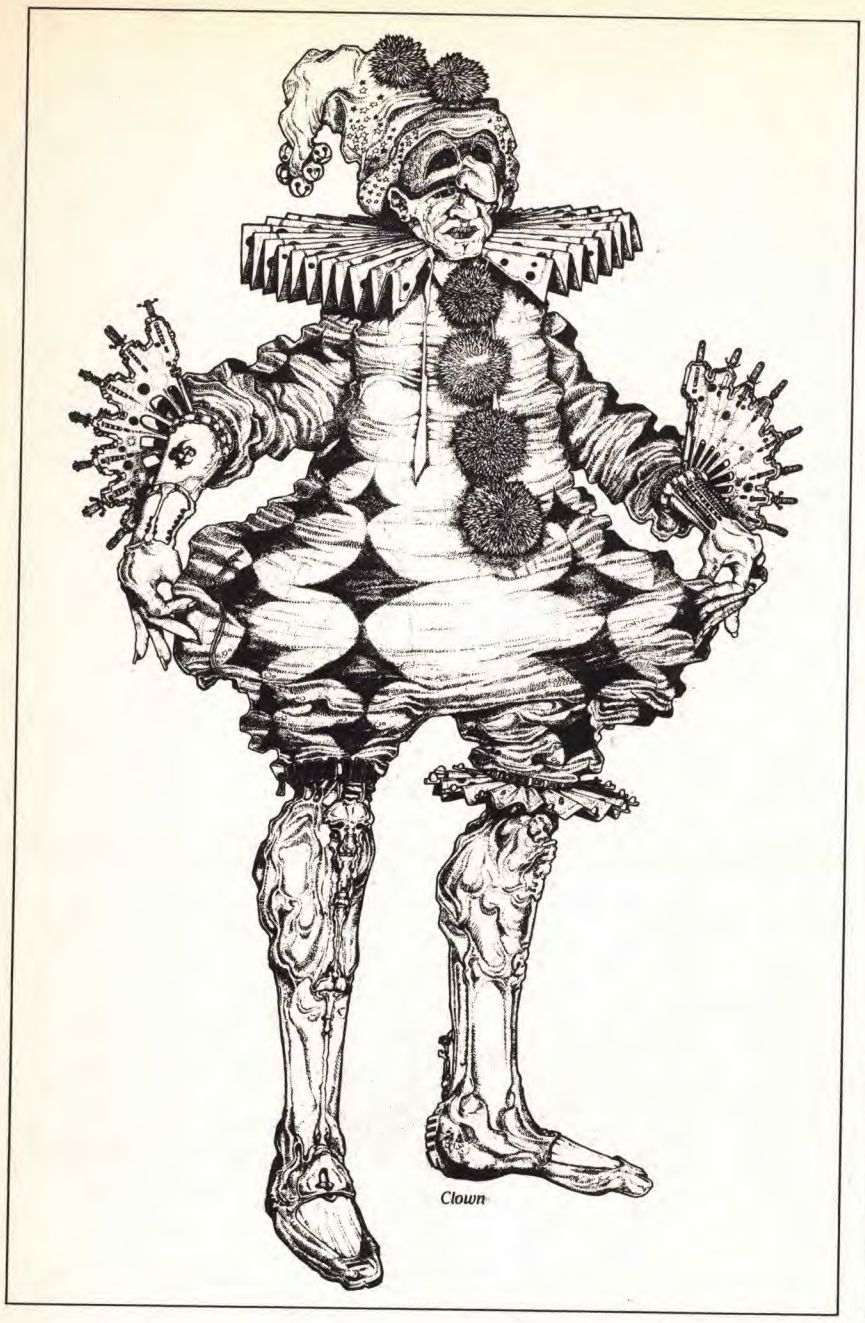
Bandman

© Lance Raichert 1982

and talents notwithstanding, Lance's devotion to The Silent Circus project has been an obsession. Working in his free hours evenings and weekends, it took him three years to complete the series of drawings partially shown here. Considering his complex technique and the emotional investment, 14 weeks seems a reasonable time to devote to the horse, for instance.

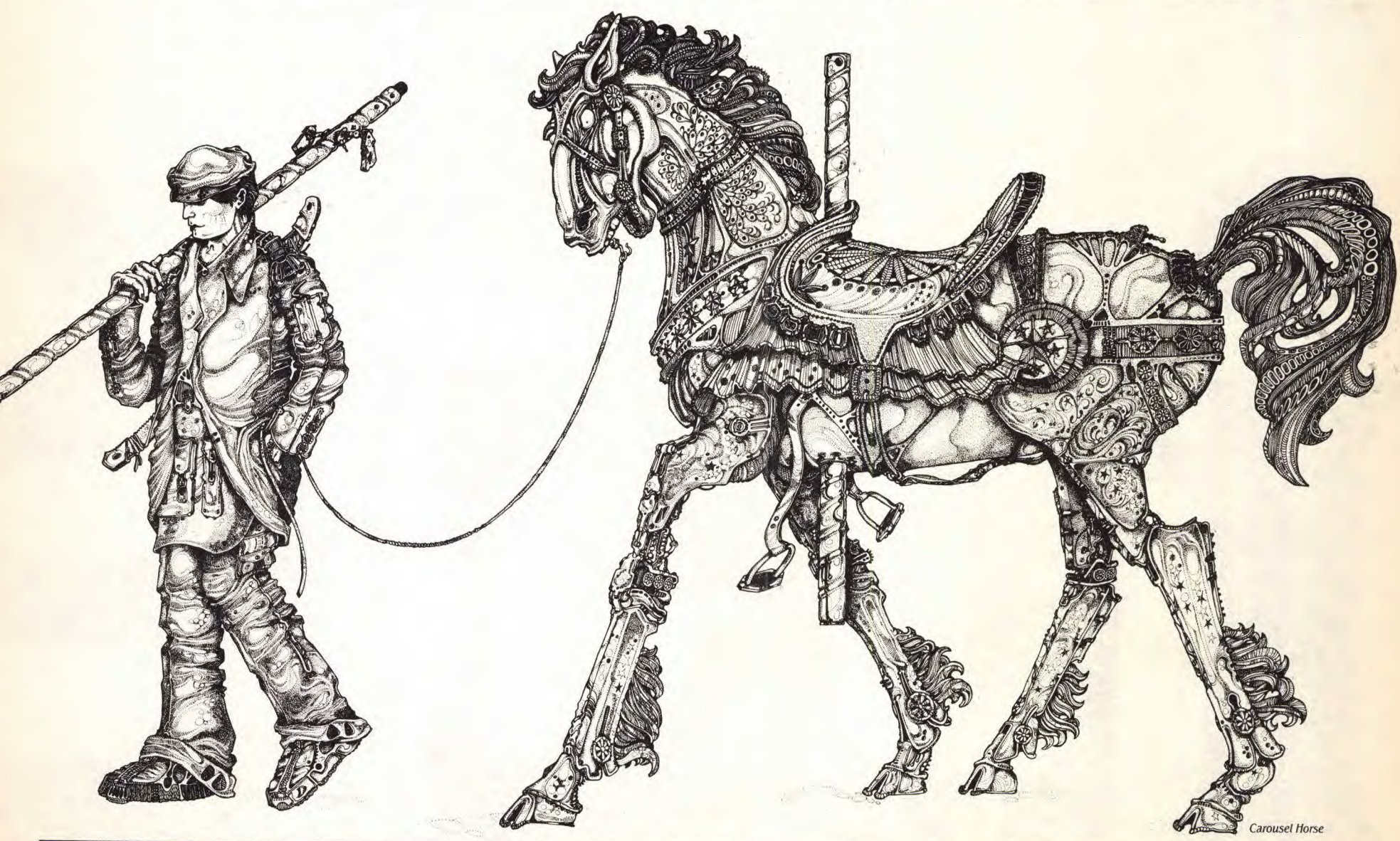
For Lance, the investment has paid off rather well. The drawings have been exhibited in a number of museums and galleries in Wisconsin, where he lives, and elicited welcome publicity in local newspapers. In addition, a number of original drawings have been sold, as well as a poster of the Carousel Horse, published in a limited edition. Most recently, one of The Silent Circus drawings appeared in Heavy Metal Magazine (Nov. 1984). The Silent Circus, it appears, has created a welcome commotion. **Marion Muller**

The Rat Man



Clown

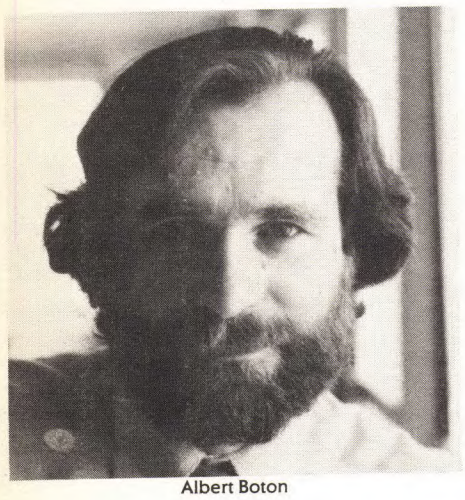
"Dancing girls on the midway, follow me—follow me."



Carousel Horse

HEADLINE / BYLINE: ITC BENGUIAT BOLD CONDENSED ITALIC TEXT: MEDIUM CONDENSED ITALIC CAPTIONS: BOOK CONDENSED ITALIC

N X 3 A



Albert Boton

ITC Élan™ is available in Book, Medium, Bold and Black weights with corresponding italics. Small caps have been created for the Book and Medium weights. Oldstyle figures are available for the roman and italic designs in all weights. Only licensed ITC Subscribers are authorized to reproduce, manufacture, and offer for sale these and other ITC typefaces shown in this issue. This license is your guarantee of authenticity:

ITC™ LICENSED

These new typefaces will be available to the public on or after August 15, 1985, depending on each manufacturer's release schedule.

ITC Élan combines gothic simplicity and elegance in a distinctive yet subtle typeface design. There is also a feeling of architectural strength which is derived primarily from an optically even lineweight and a sense of vertical stress. Although it has its own personality, a careful look at ITC Élan reveals a hint of ITC Serif Gothic® and Friz Quadrata.

itcé

& E Q H

The small, almost Latin, serifs add distinction in display applications, and yet soften to a subtle flair at text sizes. The large, but not excessive x-height, minimum stroke variance, and open counters are ideal design traits for typeface legibility within all printing environments.

Additional characteristics which distinguish ITC Élan are the splayed "M" and bowls which do not quite close in the "a", "b" and several other letters.

In contrast to the roman, there is almost a calligraphic playfulness to the italic. This is, in part, derived from the unusual design of the "k" and the soft curves found in many of the letters.

ITC Élan is the second ITC typeface to spring from the creative talent of Albert Boton of France. His first was ITC Eras,® a collaboration with the late Albert Hollenstein.

what's new from ITC

élan™

BOOK

ABCDEFGHIJKLM
NOPQRSTUVWXY
Zabcdefghijklmn
opqrstuvwxyz123
4567890&1234567
890$¢ƒ£%ÇØÆŒ
ßĉçøäëõåfffiflffiffl˘˘°
(.,:;!?.-‒–—/#*)[†‡§»«
1234567890]aeilmnorst

MEDIUM

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijk
lmnopqrstuvwxy
z1234567890&123
4567890$¢ƒ£%ÇØ
ÆŒßĉçøäëõåfffifl
ffiffl˘˘°(.,:;!?.-‒–—/#
*)[†‡§»«1234567890]
aeilmnorst

BOOK ITALIC

ABCDEFGHIJKLM
NOPQRSTUVWX
YZabcdefghijklm
nopqrstuvwxyzl2
34567890&12345
67890$¢ƒ£%ÇØÆ
Œßĉçøäëõåfffiflffi
ffl˘˘°(.,:;!?.-‒–—/#)[†
§‡»«1234567890]
aeilmnorst

MEDIUM ITALIC

ABCDEFGHIJKL
MNOPQRSTUVW
XYZabcdefghijk
lmnopqrstuvwxy
z1234567890&123
4567890$¢ƒ£%Ç
ØÆŒßĉçøäëõåfffi
flffiffl˘˘°(.,:;!?.-‒–—/
#)[†‡§»«1234567890]*
aeilmnorst

BOLD

ABCDEFGHIJKL
MNOPQRSTUV
WXYZabcdefgh
ijklmnopqrstuv
wxyz123456789
0&1234567890$¢
ƒ£%ÇØÆŒßçø
äëõåfffiflffiffl˘˜°(.
,:;!?·-–—/#*)[†‡§»
«1234567890]
aeilmnorst

BLACK

ABCDEFGHIJKL
MNOPQRSTUV
WXYZabcdefg
hijklmnopqrst
uvwxyz1234567
890&1234567 89
o$¢ƒ£%ÇØÆŒß
çøäëõåfffiflffiffl
˘˜°(.,:;!?·-–—/#*)[
†‡§»«1234567890]
aeilmnorst

BOLD ITALIC

ABCDEFGHIJKL
MNOPQRSTUV
WXYZabcdefgh
ijklmnopqrstuv
wxyz123456789
0&1234567890$¢
ƒ£%ÇØÆŒßçø
äëõåfffiflffiffl˘˜°(.
,:;!?·-–—/#)[†‡§»*
«1234567890]
aeilmnorst

BLACK ITALIC

ABCDEFGHIJK
LMNOPQRSTU
VWXYZabcdef
ghijklmnopqr
stuvwxyz12345
67890&1234567
890$¢ƒ£%ÇØÆ
Œßçøäëõåfffifl
ffiffl˘˜°(.,:;!?·-–—
/#)[†‡§»«1234567*
890]aeilmnorst

ITC ÉLAN™

BOOK	MEDIUM	BOLD	BLACK
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides o 6 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific princ	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Sta**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance an**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appea 7 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to im	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever i**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weig**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and 8 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unu	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus lea**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography It may require the use of compact spaci**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacin 9 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of com	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the u**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may**
Excellence in typography is the result of nothing more than an attitude Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may requir 10 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. I	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care In contemporary advertising the perfect integration of design elements often demands unort**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty 11 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands uno	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integratio n of design elements often de**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect inte gration of design elements of**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integratio n of design elements often de 12 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elemen	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the p erfect integration of design**	**Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its plannin g; the designer must care. I n contemporary advertisin g the perfect integration o**
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integr 14 POINT	Excellence in typograph y is the result of nothing more than an attitude. It s appeal comes from the understanding used in it s planning; the designer must care. In contempor ary advertising the perfe	**Excellence in typograp hy is the result of nothin g more than an attitude Its appeal comes from t he understanding used in its planning; the desi gner must care. In conte mporary advertising th**	**Excellence in typograp hy is the result of nothi ng more than an attitu de. Its appeal comes fr om the understanding used in its planning; th e designer must care. I n contemporary adver**

BOOK ITALIC	MEDIUM ITALIC	BOLD ITALIC	BLACK ITALIC
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles 6 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating sp	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. St	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance a
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve 7 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading unusual sizes and weights; whatever is needed	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whate	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weigh
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve 8 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography It may require the use of compact spac
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve 9 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require th	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to 10 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typograph	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox ty	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unor
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthod 11 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often de	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements of 12 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elem	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of desig	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care In contemporary advertising the perfect integration
Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect in 14 POINT	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the per	Excellence in typography is the result of nothing more than an attitude Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising t	Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary adver

Specimen booklets for each text/display typeface can be purchased from ITC. The order form for these specimen booklets appears on page 86 of this issue of U&lc.

The ITC Typeface Collection

TEXT/DISPLAY FACES

The typefaces shown on these pages represent the complete collection of ITC Typefaces as of August 15, 1985.

DISPLAY FACES

ITC AKI LINES®
ITC American Typewriter Bold Outline®
ITC Bauhaus Heavy®
ITC Bauhaus Heavy Outline®
ITC Bernase Roman®
ITC Bolt Bold®
ITC/LSC Book Regular Roman®
ITC/LSC Book Regular Italic®
ITC/LSC Book Bold Roman®
ITC/LSC Book Bold Italic®
ITC/LSC Book X-Bold Roman®
ITC/LSC Book X-Bold Italic®
ITC Bookman Outline with Swash®
ITC Bookman Contour with Swash®
ITC BUSORAMA LIGHT®
ITC BUSORAMA MEDIUM®
ITC BUSORAMA BOLD®
ITC Caslon Headline®
ITC/LSC Caslon Light No.223®
ITC/LSC Caslon Light No.223 Italic®
ITC/LSC Caslon Regular No.223®
ITC/LSC Caslon Regular No.223 Italic®
ITC/LSC Caslon Bold No.223®
ITC/LSC Caslon Bold No.223 Italic®
ITC/LSC Caslon X-Bold No.223®
ITC/LSC Caslon X-Bold No.223 Italic®
ITC Cheltenham Outline®
ITC Cheltenham Outline Shadow®
ITC Cheltenham Contour®
ITC Clearface Outline®
ITC Clearface Contour®
ITC Clearface Outline Shadow®
ITC/LSC Condensed®
ITC/LSC Condensed Italic®
ITC Didi®
ITC Eras Outline®
ITC Eras Contour®
ITC Fat Face®
ITC Firenze®
ITC Franklin Gothic Outline®
ITC Franklin Gothic Outline Shadow®
ITC Franklin Gothic Contour®
ITC Gorilla®
ITC Grizzly®
ITC Grouch®
ITC Honda®
ITC Kabel Outline®
ITC Kabel Contour®
ITC Korinna Bold Outline®
ITC MACHINE®
ITC MACHINE BOLD®
ITC/LSC Manhattan™
ITC Milano Roman®
ITC NEON®
ITC PIONEER®
ITC Ronda Light®
ITC Ronda®
ITC Ronda Bold®
ITC Serif Gothic Bold Outline®
ITC/L&C Stymie Hairline®
ITC Tom's Roman®
ITC Upright Regular®
ITC Upright Neon®

NEW FROM ITC

ITC Élan™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Mixage™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Leawood™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Symbol™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Veljovic™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC American Typewriter®
Light
Medium
Bold
Light Condensed
Medium Condensed
Bold Condensed

ITC Avant Garde Gothic®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique
Book Condensed
Medium Condensed
Demi Condensed
Bold Condensed

ITC Barcelona®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Bauhaus®
Light
Medium
Demi
Bold

ITC Benguiat®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Book Condensed
Book Condensed Italic
Medium Condensed
Medium Condensed Italic
Bold Condensed
Bold Condensed Italic

ITC Benguiat Gothic®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Berkeley Oldstyle®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Bookman®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Caslon No. 224®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Century®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Cheltenham®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Clearface®
Regular
Regular Italic
Bold
Bold Italic
Heavy
Heavy Italic
Black
Black Italic

ITC Cushing®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC Eras®
Light
Book
Medium
Demi
Bold
Ultra

ITC Fenice®
Light
Light Italic
Regular
Regular Italic
Bold
Bold Italic
Ultra
Ultra Italic

ITC Franklin Gothic®
Book
Book Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

Friz Quadrata
Friz Quadrata
Friz Quadrata Bold

ITC Galliard®
Roman
Roman Italic
Bold
Bold Italic
Black
Black Italic
Ultra
Ultra Italic

ITC Garamond®
Light
Light Italic
Book
Book Italic
Bold
Bold Italic
Ultra
Ultra Italic
Light Condensed
Light Condensed Italic
Book Condensed
Book Condensed Italic
Bold Condensed
Bold Condensed Italic
Ultra Condensed
Ultra Condensed Italic

ITC Isbell®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

Italia
Book
Medium
Bold

ITC Kabel®
Book
Medium
Demi
Bold
Ultra

ITC Korinna®
Regular
Kursiv Regular
Bold
Kursiv Bold
Extra Bold
Kursiv Extra Bold
Heavy
Kursiv Heavy

ITC Lubalin Graph®
Extra Light
Extra Light Oblique
Book
Book Oblique
Medium
Medium Oblique
Demi
Demi Oblique
Bold
Bold Oblique

ITC Modern No. 216™
Light
Light Italic
Medium
Medium Italic
Bold
Bold Italic
Heavy
Heavy Italic

ITC New Baskerville™
Roman
Italic
Semi Bold
Semi Bold Italic
Bold
Bold Italic
Black
Black Italic

ITC Newtext®
Light
Light Italic
Book
Book Italic
Regular
Regular Italic
Demi
Demi Italic

ITC Novarese®
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Ultra

ITC Quorum®
Light
Book
Medium
Bold
Black

ITC Serif Gothic®
Light
Regular
Bold
Extra Bold
Heavy
Black

ITC Souvenir®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Bold
Bold Italic

ITC Tiffany
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Usherwood™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Weidemann™
Book
Book Italic
Medium
Medium Italic
Bold
Bold Italic
Black
Black Italic

ITC Zapf Book®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

ITC Zapf Chancery®
Light
Light Italic
Medium
Medium Italic
Demi
Bold

ITC Zapf International®
Light
Light Italic
Medium
Medium Italic
Demi
Demi Italic
Heavy
Heavy Italic

NOT JUST GAMEBOARDS NOT JUST GAMES

Anyone born within the last fifty years may find it hard to imagine how their parents and grandparents entertained themselves, night after night, without television—and further back, without radios, phonographs, home movies and all the other marvels we switch on today for instant pleasure.

The fact is, many a cozy evening was whiled away playing games. Card games, which were first played in China some 800 years ago, have been universally popular ever since. But thousands of years before cards were invented, there were board games.

Archeologists came upon gameboards in the royal tombs of Ur, in Iraq which date back to 3000 B.C. Similar gameboards, dating back to 1352 B.C., were discovered in the tomb of the legendary pharaoh, Tutenkhamen, in Egypt. Gameboards were also filtered out of Roman ruins throughout their empire, and drawings on Greek vases as well as ancient Chinese manuscripts, substantiated the existence of gameboards as a popular entertainment in ancient times. The amazing fact is that all the primeval games were similar in concept and related to a family of games which we today call Backgammon.

So it remains for us to ponder why Pac Man and other contemporary video games that created such a frenzy of excitement a year ago, are suddenly vaporizing into thin air, while Backgammon has endured for fifty centuries. Why do people play games in the first place? And what kind of games endure?

These ruminations on the subject of games were sparked by a recent exhibition of gameboards at The Museum of American Folk Art in New York City.

The 96 gameboards in the exhibition were all handcrafted and hand painted by people in Canada and the United States during the 19th and early 20th centuries. Though color lithography was already making these gameboards available commercially, it was obvious from the sampling on the museum's walls that people took pleasure in fashioning their own versions.

Some boards were designed as table tops. Some were meant to be hung on the walls as decorations when not in use. A number of boards were reversible, with a different game on each surface. Some were ingeniously three-dimensional, with containers for playing pieces glued to the boards. One of the beguiling aspects of the show was the personal graphic interpretation rendered by each of the designers.

Those that were skilled painters demonstrated their facility with some of the popular painting techniques of the day. They used *trompe l'oeil* tricks to mimic wood grain, marble and slate surfaces. Some boards were embellished with elegant line work and intricate scrolls reminiscent of the painting on fine carriages. Stencil patterns, which were popular for decorating furniture, wall panels and floors, also were used on a number of boards.

But the majority of "artists" were clearly amateurs, and what they lacked in polish they made up for in charm. They jollied up their boards with suns, moons, stars, birds, flowers and landscape vignettes. Boards that were in-

The book. Gameboards of North America may be purchased at the Museum of American Folk Art, 55 West 53rd Street, New York, NY 10019. $10.95 paperback. $19.95 hardcover. For mail orders add $4.00 for postage and handling.

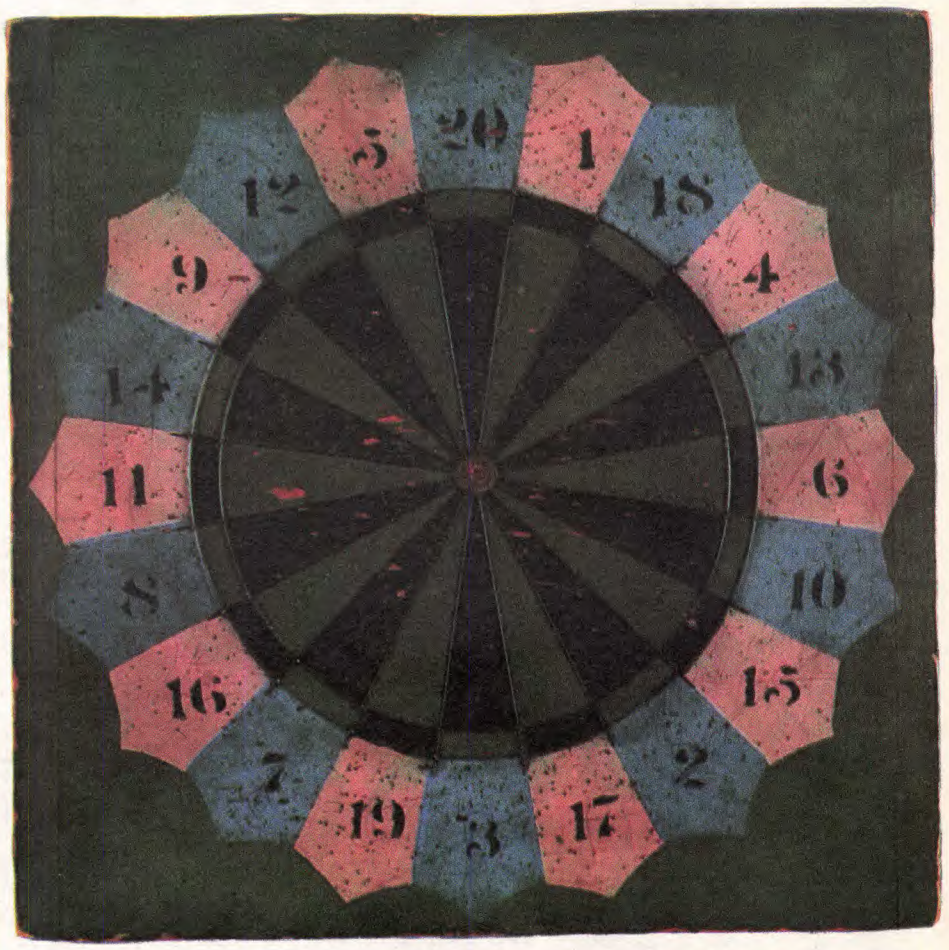
Checkerboard. Checkerboard with chessboard on the reverse side. Painted wood embellished with oriental motifs popular in the late nineteenth century. Artist unknown. New England. Collection of Charles L. Flint.

HEADLINE: ITC AVANT GARDE GOTHIC BOOK TEXT: BOLD CAPTIONS: ITC AMERICAN TYPEWRITER MEDIUM WITH BOLD

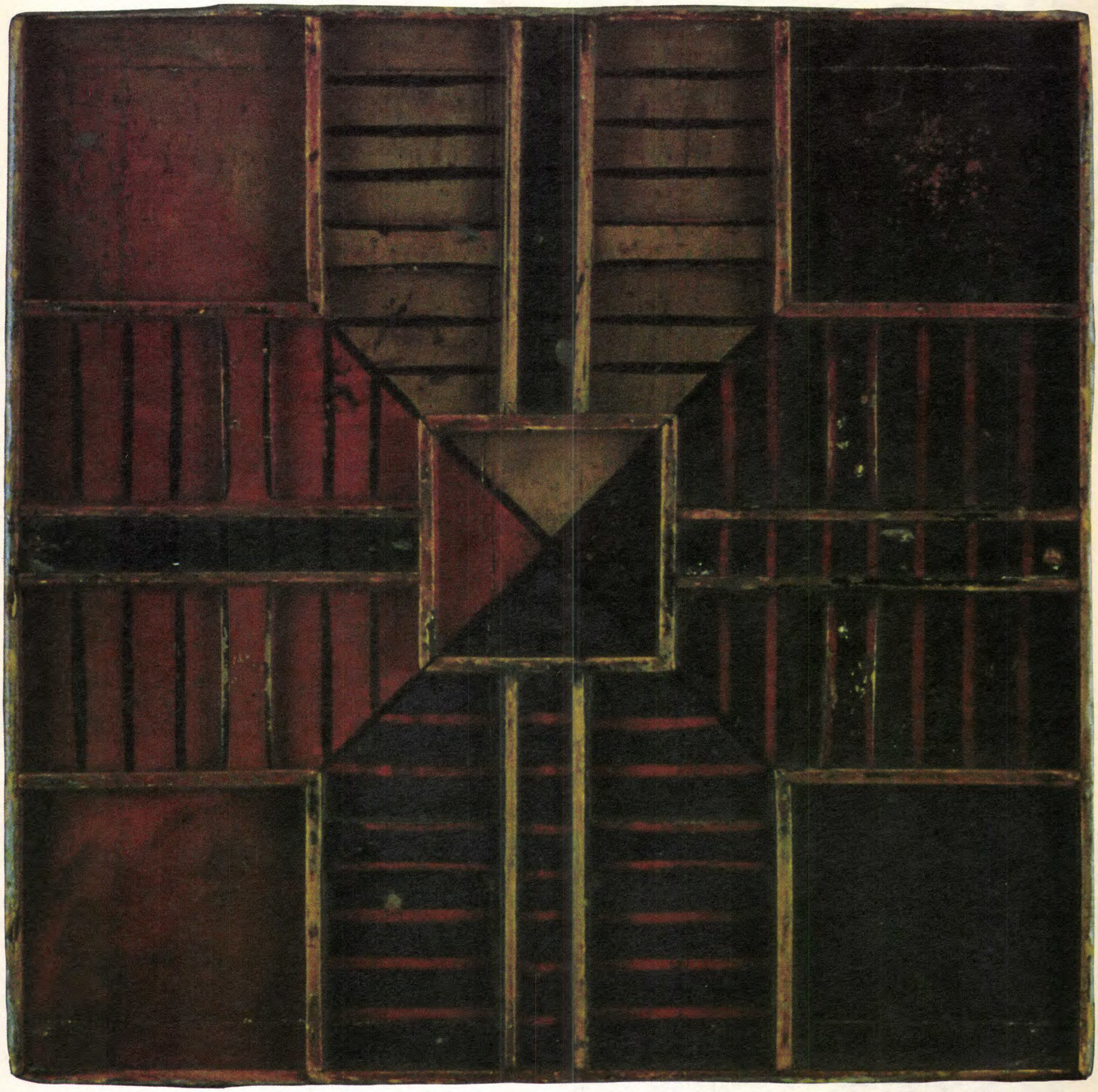
tended as gifts were inscribed with tender messages. Many were illustrated with touches that had personal significance. On one Parcheesi board, for instance, in the area designated as "home," the Vermont artist painted a replica of his own house. On a board game called "A Trip Around the World," the artist fulfilled his own adventurous fantasies with illustrations of a mermaid, a sea serpent, a windmill, a lighthouse and a dungeon.

Many of the gameboards sported patriotic motifs, oriental patterns, personal symbols and initials. But it was the all-out indulgence in color, the unusual combinations (some we suspect were

Parcheesi board. Painted wood. Artist unknown. New England. Early twentieth century. Collection of Paige and Robin Starr.



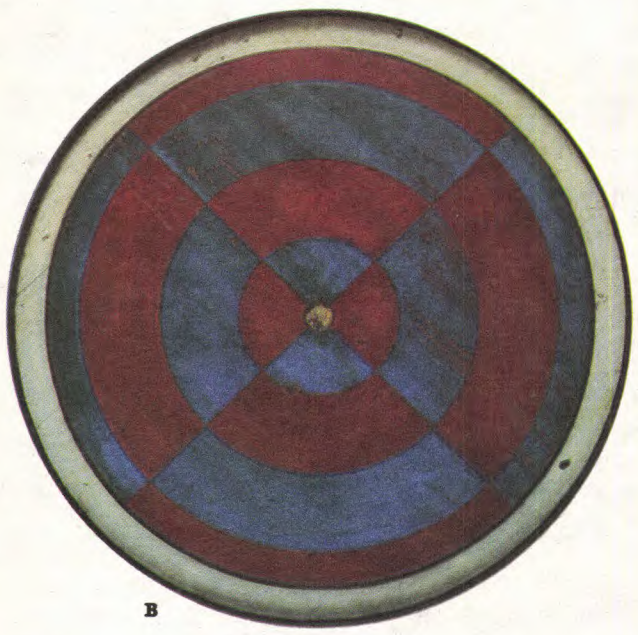
Dart board. Painted and stenciled, wood and wire. Artist unknown. Northeastern United States. Early twentieth century. Private collection.



Parcheesi board. Painted wood. Artist unknown. Northeastern United States. c. 1880. Private collection.

TEXT: ITC BARCELONA BOLD CAPTIONS: ITC AMERICAN TYPEWRITER MEDIUM WITH BOLD

A



B

C

A Checkerboard. Painted wood, embellished with stars, insect pattern and initials of designer, "Joseph Deschenes." Quebec, Canada. Dated 1920. Private collection.

B Ringo Board. Painted wood with metal rim. Artist unknown. New England. Late nineteenth century. Private collection.

C Parcheesi Board. Painted wood. Artist unknown. Northeastern United States. c. 1900.

painted with leftover house paint) and the vigorous abstract forms, that reverberated through the gallery. Except for the modest size of the pieces, the exhibit of gameboards might well have passed for an installation of contemporary abstract paintings. Though the association with fine art is irresistible, in their own right, these game boards take their place among the finest examples of American folk art.

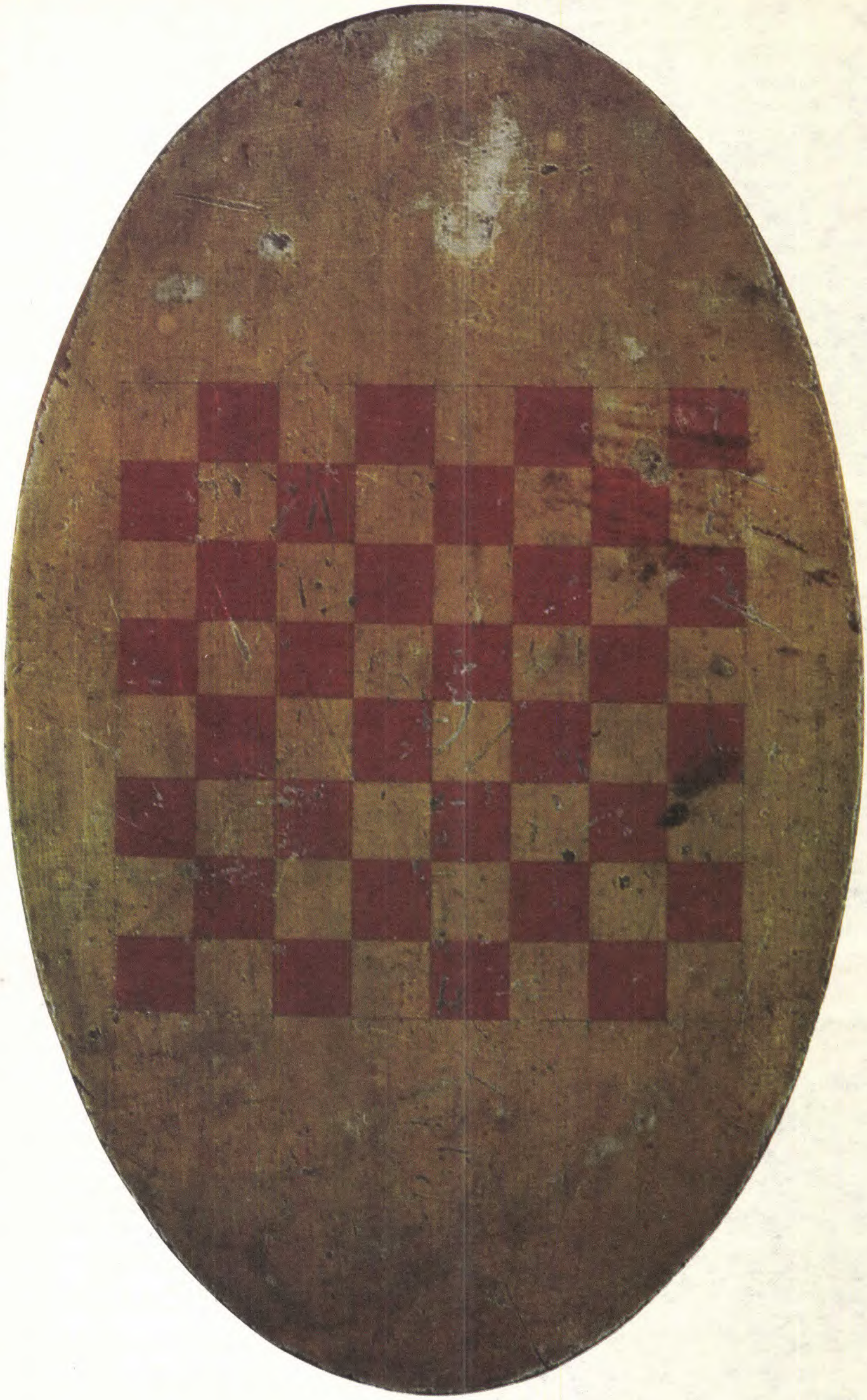
The names of the games

From the preponderance of certain boards in the exhibition, we might assume that Parcheesi and Checkers (or Chess) were the most popular games—or the easiest boards to reproduce. Surely something in the nature of the games appealed to a human need...and satisfied that need for centuries.

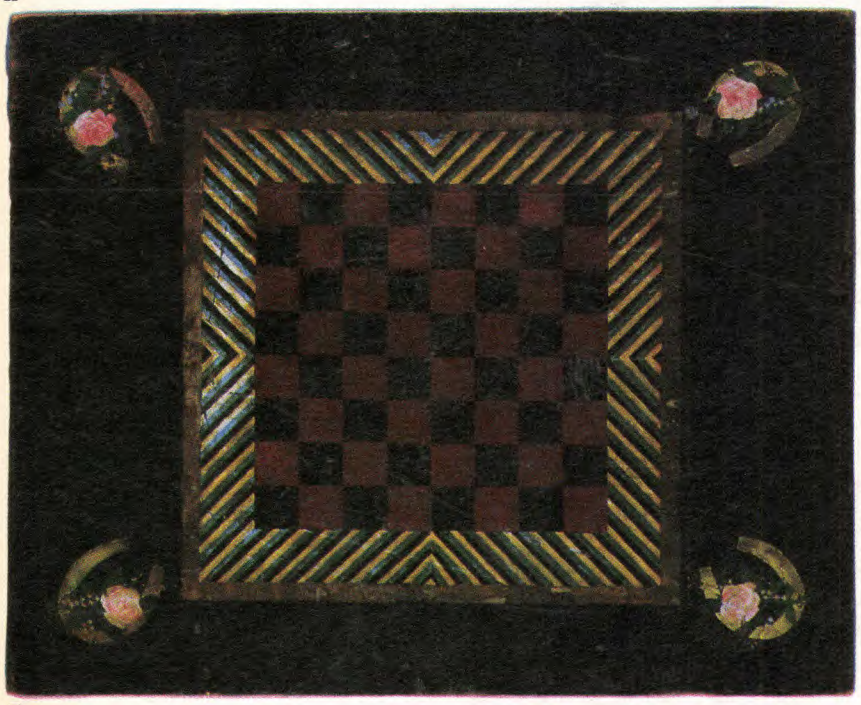
Parcheesi is a game that depends more on chance than skill. It can be played by 2, 3 or 4 players. Each player starts with 4 playing pieces—all of which must be moved around the board and brought safely "home" to the center of the board. Each move is determined by a roll of the dice and some strategic decisions about which piece to advance at a given time.

The game has a long heritage. Some records indicate it originated in Korea in the 3rd century A.D. and was called Nyout. Another version of the game was played for centuries in India, where it was called Pachisi. The mogul Emperor Akbar, in fact, had an entire courtyard laid out in marble in the design.

Checkerboard. Painted wood. Artist unknown. New England. Late nineteenth century. Collection of Paige and Robin Starr.



A



B

C

of the *Pachisi* game board. The game was modified, patented and introduced into England in the late 19th century under the name of *Ludo,* which is technically the version of Parcheesi we play today.

Checkers and Draughts are essentially the same game except for the size of the boards on which they are played. Both are games of strategy and skill. They are played by two people on checkered boards with small disks (checkers) as playing pieces. The object of the game is to remove all the opponent's pieces from the playing board. Each piece may move one square diagonally, and an opponent's piece may be captured by a diagonal leap across it to an unoccupied space. Draughts is played on a board with 12 squares per line, while Checkers is played with 8 squares to the line. The larger Draughts board makes the game last longer.

Draughts, which was the original version of the game, was invented somewhere in the south of France in about 1100 A.D. At first it was played with Backgammon pieces on a checkered board. The playing pieces were called *ferces,* the name of the queens in medieval Chess games. The game has been popular throughout Europe since the 16th century.

Chess is a game of pure strategy and skill. The only way that chance might enter into it would be if one of the participants, *by chance,* was distracted, lost his cool, his vision, his memory or had some such accident befall him. It is a game for two people, played with pieces named for characters out of medieval history. Each of the players has a king, a queen, two castles (rooks), two knights, two bishops and eight pawns. The object of the game is to "check" the opponent's king and immobilize him. Each of the pieces has a prescribed path of movement, and participants maneuver them strategically to knock out the opponent's king while protecting his own.

Although Chess is often likened to a game of war because of the association with medieval war lords, contemporary psychological theories have prompted another interpretation. Could Chess perhaps be an expression of sublimated patricide—a wish to knock off the king...the father? Or conversely, does it express some primal instinct to defend the father figure?

Whichever interpretation we choose, there is no question of the fascination the game of Chess has engendered for centuries. It is believed to have originated in India sometime between the 6th and 7th centuries. It spread to Persia where it got its name from the Persian word for king, *shah.* From Persia it spread to Europe, and the game, as it is played today with the medieval playing pieces, stems from about the 15th century in Europe.

Backgammon, if we trust the archeologists, is the granddaddy of all board games, as they have traced it back 5,000 years to the royal tombs of Ur in ancient Iraq. The game has been played in one form or another continuously ever since. It is basically a game of chance and skill, as the moves are dictated by a roll of the dice, but strategy and smarts about the laws of probability count big in this game. It is played by two people on a board divided into two "tables." Each "table" is marked off into 12 wedges or points, 6 at each end, in alternate colors of black and red or black and white. Each player has two dice and 15 "men" or playing pieces. The object of the game is to move one's "men" from the opponent's "home table" to one's own "home table."

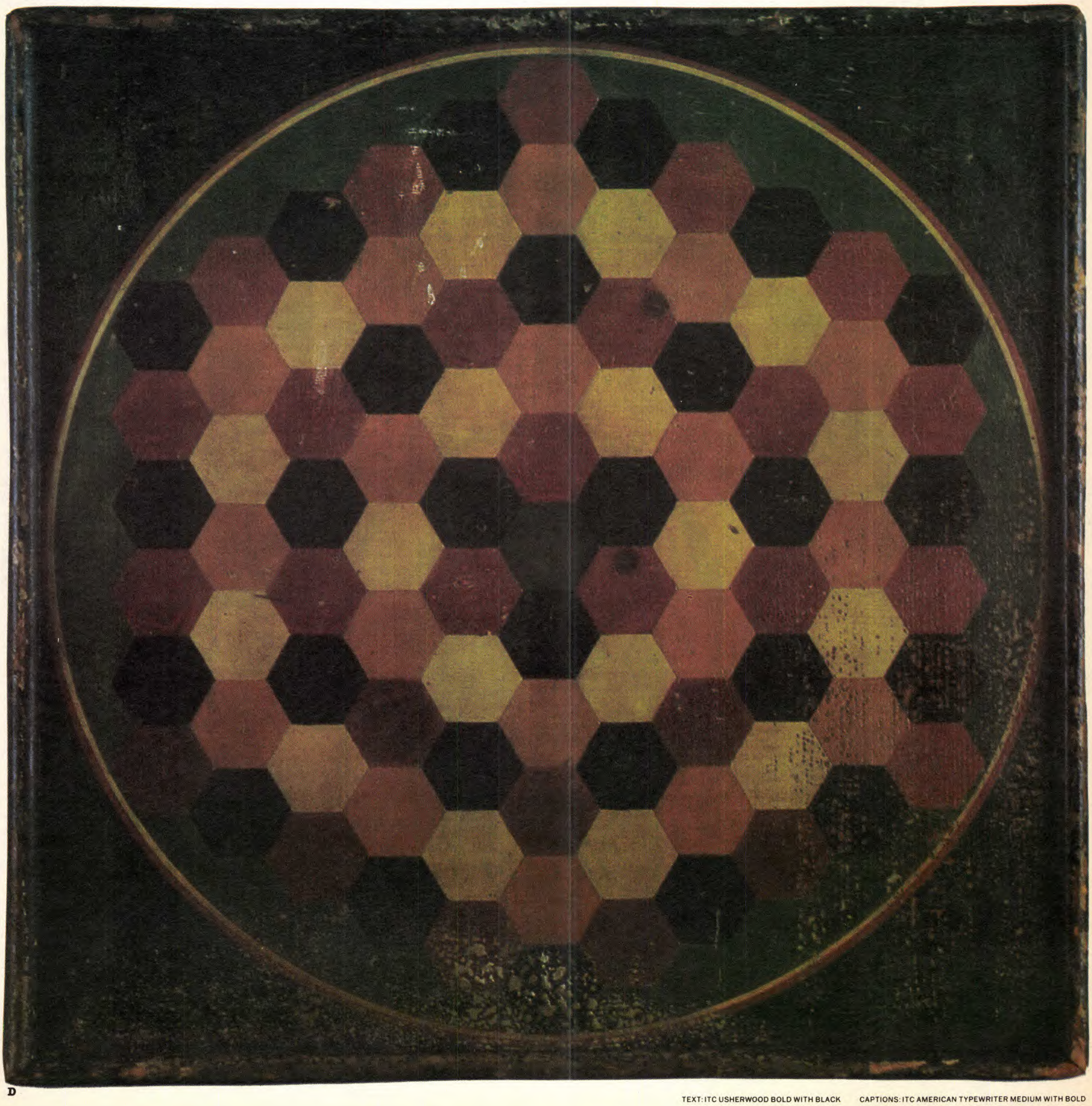
Variations of the game were played in the Roman Empire in the first century B.C. when it was called *Ludus Duodecim Scriptorum.* By the first century A.D., it was replaced with a variation called *Tabula.* Through the centuries *Tabula* turned into *Tables,* and finally in England it was christened Backgammon. The game which had widespread popularity during the Victorian

A Chinese Checkerboard. Painted wood. Artist unknown. Northeastern United States. Late nineteenth century. The Newtown Bee Collection.

B Checkerboard. Painted wood, decorated with roses and horseshoes in the corners. Artist unknown. Northeastern United States. Late nineteenth century. Collection of Mr. and Mrs. Albert Earl.

C Checkerboard. Painted wood with stars in squares and Greek key design in border. Artist unknown. Northeastern United States. Late nineteenth century. Collection of Mr. and Mrs. Albert Earl.

D Agon Board. Painted wood. Artist unknown. New England. c. 1890. Collection of Bruce and Doranna Wendel.



D

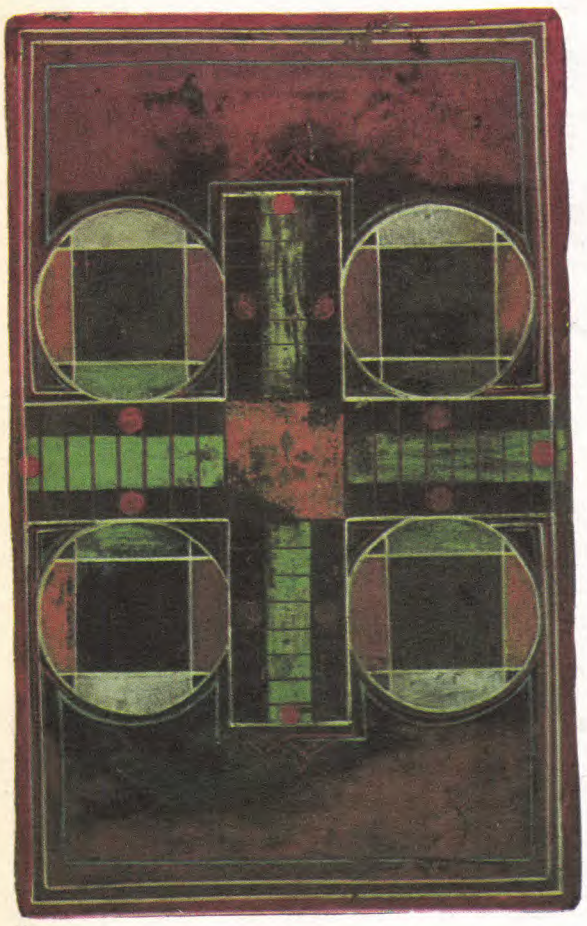
era staged a phenomenal revival just a few years back. While Bingo held its own among the blue-collar set, Backgammon was all the rage with the bluebloods.

What's in a game? If ancient civilizations buried their kings with games to play in the afterworld...and if certain games have continued to enthrall humans for centuries, there must be more to a game than the word implies. Maybe the real clue to the value of games is to be found by studying societies where games are *not* played. The non-game players are people of the tropics, low key, with simple subsistence levels, simple technology, non-competitive lifestyles, no political stratification and no social divisions. Conversely, our most enduring games originated in Egypt, India, Greece, Rome, China, Persia—the cradles of our contemporary civilization.

Should we assume then that game playing is indigenous to competitive societies? Do the games entice because they mimic real life? Prepare us for real life? Or do they appeal, as some sociologists and recreational specialists attest, because they are the antithesis of real life?

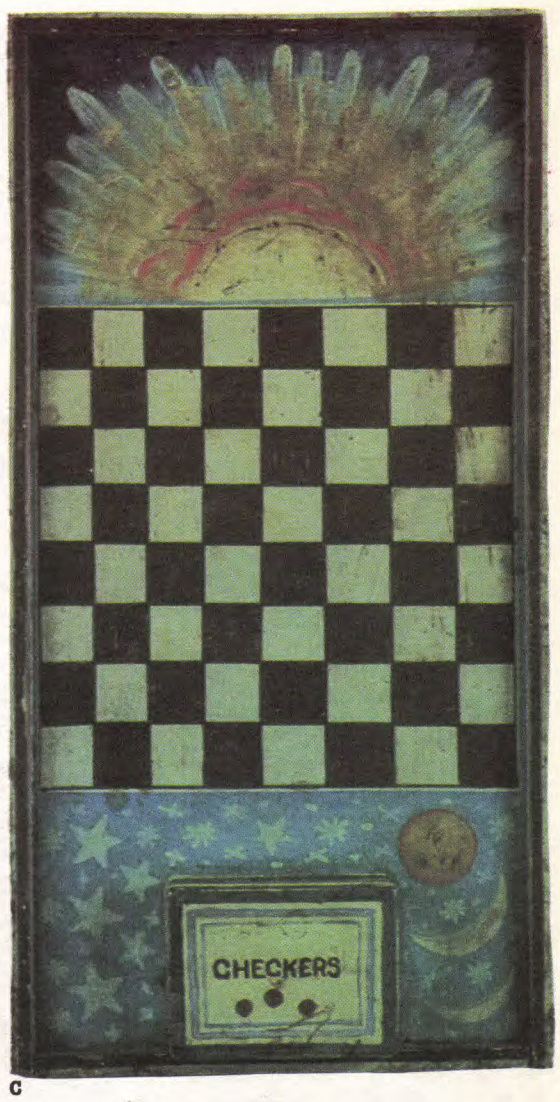
Consider the benevolence of game playing as compared with life itself. A game is a free and voluntary occupation. We can play or not; start at will and end at will. Not so in life. Games are played by precise rules which everyone must obey. Life is full of confused and inconsistent laws, which all the jurisprudence in the world cannot enforce. A win at a game brings instant recognition and exhilaration; a defeat is not an agony for long. Unlike life, games can sublimate aggression, fulfill fantasies, build confidence and relieve our tensions with no harm to others. Best of all, games—not life—can provide equal opportunity for all. People who realistically can expect nothing out of life can hope to triumph in games of chance, for neither genealogy, education, wealth, talent nor special influence, can determine the roll of the dice.

In the end, games are vital to life in our civilization. Not for productivity; nothing is created. Not for social value; no moral lessons are learned. But games bring relief from the vicissitudes of life. Win, lose or draw, it's nice to know we can start fresh tomorrow. **Marion Muller**



A

B



C

A Parcheesi Board. Painted wood with "smoke painting" for antique effect. Artist unknown. Northeastern United States. Late nineteenth century. Collection of Charles L. Flint.

B Palm Tree Board. Painted wood. Artist unknown. Northeastern United States. Date unknown. Collection of Helen and Scudder Smith.

C Checkerboard. "Day" and "night" are naively depicted on this painted wood board. The painted tin checker box is affixed to the board. Signed "Osgood." Connecticut. Late nineteenth century. Collection of Patty Gagarin.

The gameboard illustrations reproduced here were provided by The Museum of American Folk Art, New York City. They were included in the exhibition, "Winning Moves, Painted Gameboards of North America," sponsored by General Mills Toy Group. The book, *Gameboards of North America*, may be purchased at the Museum of American Folk Art, 55 West 53rd Street, New York, NY 10019. $10.95, paperback. $19.95, hardcover. For mail orders add $4.00 for postage and handling.

TEXT: ITC USHERWOOD BOLD WITH BLACK CREDIT: BOOK CAPTIONS: ITC AMERICAN TYPEWRITER MEDIUM WITH BOLD

HEADLINES

Colorado Institute of Art graduate Swanstrom meets CBS Creative Director Lou Dorfsman.

Have Illustrations, Will Travel

DENVER–"Earning a living as a freelance illustrator in Denver means you've got to have a versatile style," says Colorado Institute of Art graduate Rod Swanstrom. Rod's work has already appeared nationally in *Ski* magazine, and regionally in *Denver* magazine and the *Rocky Mountain News*. Recently, Rod made a trip to New York City. There, with the help of his school's Employment Assistance Office, he met with CBS Creative Director Lou Dorfsman, noted illustrator Braldt Bralds and several artists' representatives. "Everyone I met was so encouraging about my illustrations," Rod says, "that the trip was a terrific inspiration for me."

She'll Take Manhattan: Graduate Puts Career Into High Gear

NEW YORK–"I love the job, I love New York and I'm *so* glad I relocated here," says Art Institute of Fort Lauderdale graduate Victoria Horner. Victoria is now a graphic artist/illustrator for *Beauty Fashion* magazine, a trade publication for the beauty and cosmetic industry. She learned of the job through the Art Institute, came to New York for an interview and was hired on the spot. Now, she's doing what her training prepared her for: illustration, layouts and mechanicals. And she's "learning something new every day!"

Graduate Victoria Horner now illustrates for *Beauty Fashion* magazine in New York City.

Flown to the tournament, Ryan received his award before an audience of thousands.

Seattle Student Wins Lipton Logo Contest

DELRAY BEACH, Fla.–Dennis Ryan of the Art Institute of Seattle recently won the $1,000 first prize for his winning logo design for the Lipton International Players Championships. The Lipton competition, open exclusively to students of The Design Schools, drew more than 1,000 entries. Of the 70 students who were among the finalists, 18 shared the $2,500 in prizes.

Ryan's logo is official '86 contest symbol.

The Design Schools

Art Institute of Atlanta
Art Institute of Dallas
Art Institute of Fort Lauderdale
Art Institute of Houston
Art Institute of Philadelphia
Art Institute of Pittsburgh
Art Institute of Seattle
Colorado Institute of Art

Career preparation: That's what The Design Schools are all about. Students receive intensive classroom instruction, including professional-level assignments that challenge them to solve a full spectrum of design and production problems under deadline pressure. Students attend classes five days a week, all year round.

Whether you're planning a career in art or design, shouldn't you choose a school that prepares you for that career? If you're an employer, here is where you may find the most qualified candidate to add to your design staff. To learn more about the programs available at The Design Schools or about the graduates who can fill your employment needs, call the toll-free number listed at right, or mail the coupon.

For immediate attention, call toll free 1-800-245-6710.

☐ Please send me more information about the programs at The Design Schools.

☐ Please contact me. I have a current (or future) job opening.

NAME

COMPANY BUSINESS PHONE ( )

ADDRESS

CITY STATE ZIP

Send to: Edward A. Hamilton, Design Director
The Design Schools
101 Park Avenue, New York, NY 10178 31

produc

Mechanicals that took hours can now take minutes with GTO, Varityper's extraordinary, high-volume page make-up system.

creativ

On GTO's high fidelity screen you'll see exactly what your combined graphics and text look like—in advance.

compa

Your Varityper system can input to GTO. Obsolescence? No problem. Our new system makes a perfect fit with your system.

simplic

Just point and press the mouse to design work, compose text, merge graphics. Simple to cost justify, too.

© 1985, AM International, Inc.
AM and Varityper are registered trademarks and Graphics Text Organizer is a trademark of AM International, Inc.

ctivity

vity

tibility

ity

GRAPHICS TEXT ORGANIZER

GTO

Graphics Text Organizer from Varityper translates the decisions of creative people into the finished product with *incredible* ease. Remarkable in price/performance, GTO offers dynamic page make-up capability, merging graphics and text with a level of interactivity rivaling thought itself in speed. Real type is displayed with high fidelity so that what you'll see is exactly what you'll set. You can reduce turnaround time, cut labor and material cost, improve accuracy and increase productivity with Varityper's new GTO. Want to learn more? It's easy. Return the coupon below or give us a toll-free call and we'll send you free information.

Send me your free information:
I want to discover exactly how your Graphics Text Organizer can streamline my operations, cut costs, and improve productivity.
Please send me the following information:

GRAPHICS TEXT ORGANIZER

GTO

(mail coupon to:)
Varityper, 11 Mount Pleasant Avenue
East Hanover, New Jersey 07936

☐ Send me complete information on GTO.
☐ Send me information on Varityper's full Visual Image Assembly System products.
☐ I'd like a demonstration on the GTO.

Name_____
Company _____
Address_____
City/State/Zip _____
Phone (____) _____

For faster service call toll-free.
We'll mail you our free information on the GTO.
Call 800 631-8134, in New Jersey dial 201 887-8000 ext. 999

Dept. ULC

Varityper

A great new name

Arist

The *Classic Series* is a collection of traditional typefaces of unparalleled excellence. See for yourself. Compare our **Aristocrat** with any leading sans serif typeface. Also examine our Cintal, Grigat, Pharaoh, Siegfried and other new families in the series. We are confident you'll be delighted.

The *Classic Series* complements an already vast library of digital typefaces standing at over one-thousand strong, ready to meet the most demanding typographic requirements. In addition to Latin-based languages, our library embraces dozens of foreign languages including Hebrew, Greek, Arabic, Indian and Cyrillic. **Aristocrat** for New York . . . Devanagari for Bombay, Varityper sets it all.

Learn more about the *Classic Series* from Varityper. Fill out the coupon to the right or call toll-free for a brochure. After all, "type" is our middle name.

Introducing the *Classic Series* from Varityper.

ocrat from a great new series.

Send me your free brochure:
I'd like to compare your Aristocrat and see for myself.
Please send me your *Classic Series* brochure.

Mail coupon to:
Varityper
11 Mount Pleasant Avenue
East Hanover, New Jersey 07936

Name _____

Company _____

Address _____

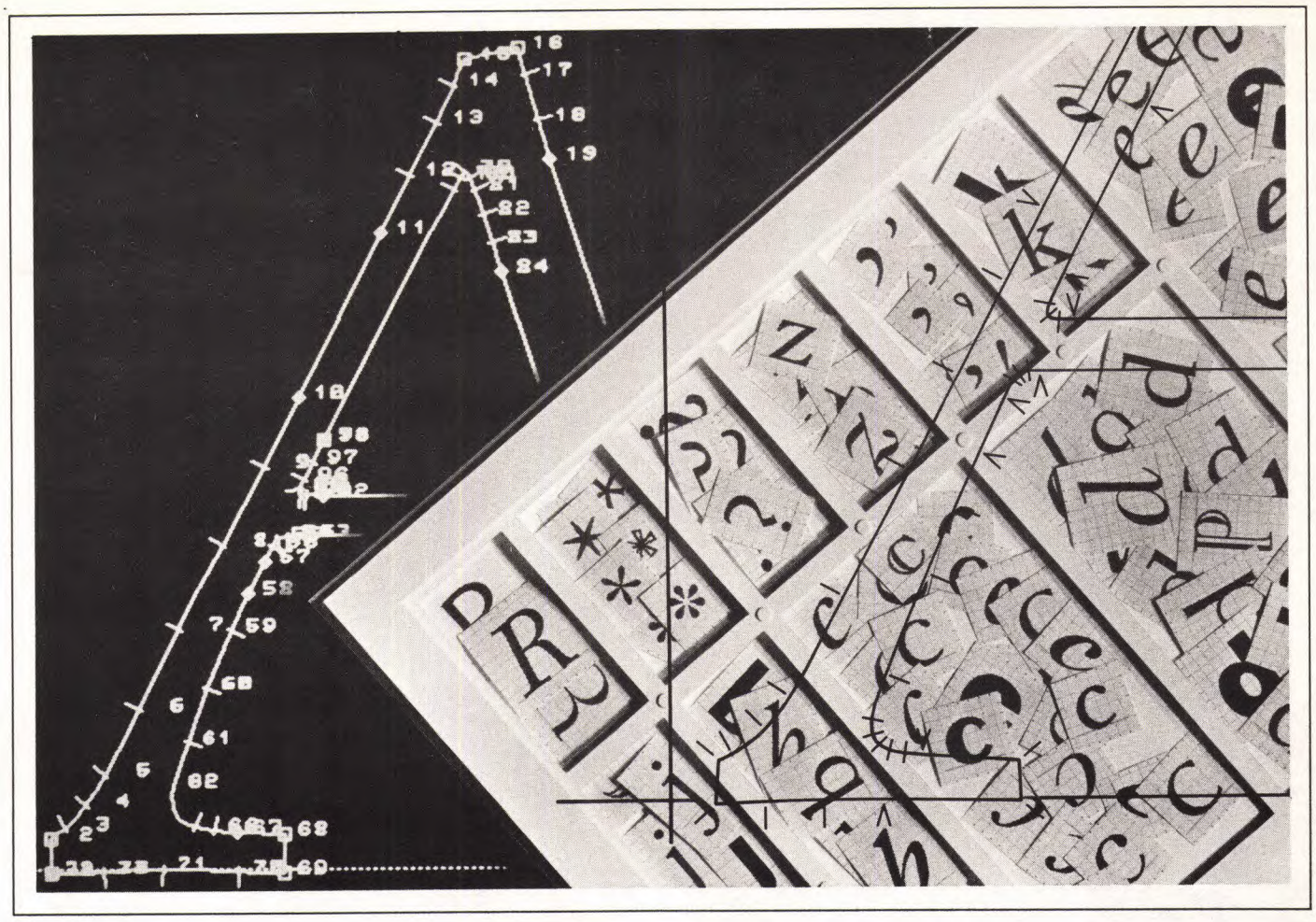
City/State/Zip _____

Phone ( ) _____

For faster service call toll-free.
We'll mail you our free information on the *Classic Series*.
Call 800 631-8134, in New Jersey dial 201 887-8000, ext. 999.

© 1985, AM International, Inc.
AM and Varityper are registered trademarks
of AM International, Inc.

Varityper



AUTOLOGIC

Typographic Art & Science

Autologic's Master Library contains a rich variety of typographic expression continuing to grow with offerings from Alphabet Innovations, Haas Typefoundry, International Typeface Corporation, Letraset, TypeSpectra, World Typeface Center, and other original design sources. We also offer exclusive designs such as Kis-Janson as part of our commitment to provide innovative, high-quality digital letterforms for use on Autologic's unsurpassed imagesetting equipment.

In the late 17th and early 18th centuries the types of the printer and punchcutter Nicholas Kis of Transylvania found their way into many type foundries and printing establishments throughout Europe. They were widely used and appreciated for their legibility, economy, and decorative usefulness. Kis' types predate the work of Caslon, Grandjean, Baskerville, and Fournier and yet are indicative of the evolving criteria which would influence those masters of type design. The Kis types are a perfect expression of that period of history we know as 'Baroque.' As typographic style changed, the Kis types saw little use and were not widely known for the next 150 years.

A Transylvanian Phoenix in America KIS-JANSON

Late in the 19th century Kis' work arose from the ashes of obscurity and began to reclaim its place as part of our typographic heritage. Unfortunately, in the 1920's the Kis types were erroneously attributed to the punchcutter and typefounder Anton Janson and became known by his name. Nearly 30 years of research by typographic historians finally revealed the information that pointed to Kis as the actual creator. Kis' work has served as a rich source for several 20th century letterform designs from foundries in England, Germany, Hungary, and the United States. The last American rebirth of this *Transylvanian Phoenix* was in the Lanston Monotype Corporation's rendition of 'Janson' produced in the late 1930's.

Autologic's Kis-Janson is a digital interpretation which presents the rich variety of Kis' masterpiece of design in a letterform produced for present day composition requirements. Through skillful design and production the legibility of the smaller point sizes has been enhanced while preserving the grace of the letterforms for display use. Kis-Janson captures the nuances of varying style throughout the original range of sizes rather than slavishly copying any one point size. The result is an eminently practical and beautiful letterform which, with its three weights in roman and italic and four master sizes for text and display, offers a typographic palette suited to today's needs. As Kis-Janson, a new form for a new technology, the *Transylvanian Phoenix* has fulfilled Kis' hope that his designs would prove worthy to last for two or three centuries.

KIS-JANSON ROMAN

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

KIS-JANSON MEDIUM

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

KIS-JANSON ITALIC

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

KIS-JANSON MEDIUM ITALIC

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

KIS-JANSON BOLD

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

KIS-JANSON BOLD ITALIC

ABC
DEFGHIJKLMNOPQRSTUVW
XYZabcdefghijklmnopqrstuvwxyz
1234567890

AUTOLOGIC

Autologic, Inc.
1050 Rancho Conejo Boulevard
Newbury Park, California 91320
(805) 498-9611/(818) 889-7400

Autologic SA
Avenue des Boveresses 44
CH-1010 Lausanne, Switzerland
(021) 33 51 33/Telex: 459 539 autoch

Subsidiaries of Volt Information Sciences, Inc.

This advertisement was composed on the APS-Microcomposer and imaged with the APS-Micro 5 using Autologic's Kis-Janson family of digital letterforms.

WANT A COLLECTION OF FACES THAT

Adroit Light TS
Adroit Light Italic TS
Adroit Medium TS
Adroit Medium Italic TS
Adroit Bold TS
Allan
Allan Italic
Allan Bold
Allan Bold Italic
Alpha Gothic Light
Alpha Gothic Light Italic
Alpha Gothic
Alpha Gothic Italic
Alpha Gothic Bold
Alpha Gothic Extended
Alpha Gothic Bold Extended
Alphatura Light
Alphatura Light Italic
Alphatura Book
Alphatura Book Italic
Alphatura Medium
Alphatura Medium Italic
Alphatura Demibold
Alphatura Demibold Italic
Alphatura Bold
Alphatura Bold Italic
New Alphatura Demibold Condensed
New Alphatura Bold Condensed
Alphatura Book Condensed
Alphatura Demibold Condensed
Alphavanti Light
Alphavanti Light Italic
Alphavanti
Alphavanti Italic
Alphavanti Demibold
Alphavanti Demibold Italic
Alphavanti Bold
Alphavanti Extra Bold
Alphavers Book Condensed
Alphavers Bold Condensed
American Gothic Light
American Gothic Light Italic
American Gothic Medium
American Gothic Medium Italic
American Gothic Bold
American Typewriter Light ITC
American Typewriter Medium ITC
American Typewriter Bold ITC
American Typewriter Light Condensed ITC
American Typewriter Medium Condensed ITC
American Typewriter Bold Condensed ITC
Astro
Astro Italic
Astro Bold
Atlantic
Atlantic Italic
Atlantic Bold
Avant Garde Extra Light ITC
Avant Garde Extra Light Oblique ITC
Avant Garde Book ITC
Avant Garde Book Oblique ITC
Avant Garde Medium ITC
Avant Garde Medium Oblique ITC
Avant Garde Demibold ITC
Avant Garde Demibold Oblique ITC
Avant Garde Bold ITC
Avant Garde Bold Oblique ITC
Avant Garde Book Condensed ITC
Avant Garde Medium Condensed ITC
Avant Garde Demibold Condensed ITC
Avant Garde Bold Condensed ITC
BARGELONA BOOK SMALL CAPS ITC
BARGELONA MEDIUM SMALL CAPS ITC
Barcelona Book ITC
Barcelona Book Italic ITC
Barcelona Medium ITC
Barcelona Medium Italic ITC
Barcelona Bold ITC
Barcelona Bold Italic ITC
Barcelona Heavy ITC
Barcelona Heavy Italic ITC
BASKERLINE SMALL CAPS
Baskerline
Baskerline Italic
Baskerline Bold
Baskerline Bold Italic
NEW BASKERVILLE SMALL CAPS ITC
NEW BASKERVILLE SEMIBOLD SMALL CAPS ITC
New Baskerville ITC
New Baskerville Italic ITC
New Baskerville Semibold ITC
New Baskerville Semibold Italic ITC
New Baskerville Bold ITC
New Baskerville Bold Italic ITC
New Baskerville Black ITC
New Baskerville Black Italic ITC
Bauhaus Light ITC
Bauhaus Medium ITC
Bauhaus Demibold ITC
Bauhaus Bold ITC
Bauhaus Heavy ITC
Bauhaus Script
Belwe Light TSI
Belwe Light Italic TSI
Belwe Medium TSI
Belwe Bold TSI
Belwe Bold Condensed TSI
Benguiat™ Gothic Book ITC
Benguiat™ Gothic Book Italic ITC
Benguiat™ Gothic Medium ITC
Benguiat™ Gothic Medium Italic ITC
Benguiat™ Gothic Bold ITC
Benguiat™ Gothic Bold Italic ITC
Benguiat™ Gothic Heavy ITC
Benguiat™ Gothic Heavy Italic ITC
Benguiat™ Book ITC
Benguiat™ Book Italic ITC
Benguiat™ Medium ITC
Benguiat™ Medium Italic ITC
Benguiat™ Bold ITC
Benguiat™ Bold Italic ITC
Benguiat™ Book Condensed ITC
Benguiat™ Book Condensed Italic ITC
Benguiat™ Medium Condensed ITC
Benguiat™ Medium Condensed Italic ITC
Benguiat™ Bold Condensed ITC
Benguiat™ Bold Condensed Italic ITC
BERKELEY OLDSTYLE™ BOOK SMALL CAPS ITC
BERKELEY OLDSTYLE™ MEDIUM SMALL CAPS ITC
Berkeley Oldstyle™ Book ITC
Berkeley Oldstyle™ Book Italic ITC
Berkeley Oldstyle™ Medium ITC
Berkeley Oldstyle™ Medium Italic ITC
Berkeley Oldstyle™ Bold ITC
Berkeley Oldstyle™ Bold Italic ITC
Berkeley Oldstyle™ Black ITC
Berkeley Oldstyle™ Black Italic ITC
Bluejack Light AI
Bluejack Light Italic AI
Bluejack Medium AI
Bluejack Bold AI
Bodoni
Bodoni Italic
Bodoni Book
Bodoni Book Italic
Bodoni Bold
Bodoni Bold Italic
Bodoni Ultra
Bodoni Ultra Italic
Bookman
Bookman Italic
Bookman Light ITC
Bookman Light Italic ITC
Bookman Medium ITC
Bookman Medium Italic ITC
Bookman Demibold ITC
Bookman Demibold Italic ITC
Bookman Bold ITC
Bookman Bold Italic ITC
Boston Script
Bramley Light TSI
Bramley Medium TSI
Bramley Bold TSI
Bramley Extra Bold TSI
Brewer Text Light
Brewer Text Medium
Brewer Text Demibold
Brewer Text Bold
Bridal Script
Brighton Light TSI
Brighton Light Italic TSI
Brighton Medium TSI
Brighton Bold TSI
CALEDO SMALL CAPS
Caledo
Caledo Italic
Caledo Bold
Caledo Bold Italic
Cardinal Light
Cardinal Light Italic
Cardinal Medium
Cardinal Medium Italic
Cardinal Demibold
Cardinal Bold
CASLON 74 SMALL CAPS
Caslon 74
Caslon 74 Italic
Caslon 74 Bold
Caslon 74 Bold Italic
Caslon 74 Bold Condensed
CASLON NO. 224™ BOOK SMALL CAPS ITC
CASLON NO. 224™ MEDIUM SMALL CAPS ITC
Caslon No. 224™ Book ITC
Caslon No. 224™ Book Italic ITC
Caslon No. 224™ Medium ITC
Caslon No. 224™ Medium Italic ITC
Caslon No. 224™ Bold ITC
Caslon No. 224™ Bold Italic ITC
Caslon No. 224™ Black ITC
Caslon No. 224™ Black Italic ITC
Caxton Roman Light TSI
Caxton Roman Light Italic TSI
Caxton Book TSI
Caxton Bold TSI
CENTAURUS SMALL CAPS
Centaurus
Centaurus Italic
CENTURY OLD STYLE SMALL CAPS
Century Old Style
Century Old Style Italic
Century Old Style Bold
CENTURY TEXT SMALL CAPS
Century Text
Century Text Italic
Century Text Bold
Century Text Bold Italic
Century X
Century X Italic
Century X Bold
Century Light ITC
Century Light Italic ITC
Century Book ITC
Century Book Italic ITC
Century Bold ITC
Century Bold Italic ITC
Century Ultra ITC
Century Ultra Italic ITC
Century Light Condensed ITC
Century Light Condensed Italic ITC
Century Book Condensed ITC
Century Book Condensed Italic ITC
Century Bold Condensed ITC
Century Bold Condensed Italic ITC
Century Ultra Condensed ITC
Century Ultra Condensed Italic ITC
Cheltenham Old Style
Cheltenham Old Style Italic
Cheltenham Old Style Condensed
Cheltenham Old Style Bold Condensed
Cheltenham Medium
Cheltenham Medium Italic
Cheltenham Bold
Cheltenham Light ITC
Cheltenham Light Italic ITC
Cheltenham Book ITC
Cheltenham Book Italic ITC
Cheltenham Bold ITC
Cheltenham Bold Italic ITC
Cheltenham Ultra ITC
Cheltenham Ultra Italic ITC
Cheltenham Light Condensed ITC
Cheltenham Light Condensed Italic ITC
Cheltenham Book Condensed ITC
Cheltenham Book Condensed Italic ITC
Cheltenham Bold Condensed ITC
Cheltenham Bold Condensed Italic ITC
Cheltenham Ultra Condensed ITC
Cheltenham Ultra Condensed Italic ITC
New Cheltenham Light
New Cheltenham Light Italic
New Cheltenham Medium
New Cheltenham Medium Italic
New Cheltenham Bold
New Cheltenham Extra Bold
Clarendon
Clarendon Semibold
Claro Light
Claro Light Italic
Claro
Claro Italic
Claro Demibold
Claro Demibold Italic
Claro Bold
Claro Bold Italic
Claro Condensed
Claro Condensed Italic
Claro Demibold Condensed
Claro Demibold Condensed Italic
Claro Bold Condensed
Claro Bold Condensed Italic
Claro Extra Condensed
Claro Bold Extra Condensed
Clearface Bold
Clearface Bold Italic
Clearface Extra Bold
Clearface Extra Bold Italic
Clearface Regular ITC
Clearface Regular Italic ITC
Clearface Bold ITC
Clearface Bold Italic ITC
Clearface Heavy ITC
Clearface Heavy Italic ITC
Clearface Black ITC
Clearface Black Italic ITC
Clearface Outline ITC
Cloister Old Style
Cloister Old Style Italic
Cloister Bold
Cloister Bold Italic
Comenius-Antiqua HB
Comenius Italic HB
Comenius-Antiqua Medium HB
Comenius-Antiqua Bold HB
Compacta Light TSI
Compacta TSI
Compacta Italic TSI
Compacta Bold TSI
Compacta Bold Italic TSI
Compacta Black TSI
Concert
Concert Italic
Concert Bold
Congress Regular FONTS
Congress Regular Italic FONTS
Congress Medium FONTS
Congress Bold FONTS
Congress Heavy FONTS
Contempo
Contempo Bold
COPPERPLATE GOTHIC
COPPERPLATE GOTHIC BOLD
COPPERPLATE GOTHIC CONDENSED
COPPERPLATE GOTHIC BOLD CONDENSED
Cooper Black HB
Cooper Black Italic HB
CREMONA SMALL CAPS
Cremona
Cremona Italic
Cremona Bold
Cremona Bold Italic
Criterion Light TS
Criterion Light Italic TS
Criterion Book TS
Criterion Book Italic TS
Criterion Medium TS
Criterion Bold TS
CUSHING BOOK SMALL CAPS ITC
CUSHING MEDIUM SMALL CAPS ITC
Cushing Book ITC
Cushing Book Italic ITC
Cushing Medium ITC
Cushing Medium Italic ITC
Cushing Bold ITC
Cushing Bold Italic ITC
Cushing Heavy ITC
Cushing Heavy Italic ITC
EDELWEISS SMALL CAPS
Edelweiss
Edelweiss Italic
Edelweiss Bold
Edelweiss Extra Bold
Else Light NPL
Else Light Italic NPL
Else NPL
Else Italic NPL
Else Semibold NPL
Else Semibold Italic NPL
Else Bold NPL
Else Bold Italic NPL
English
English Italic
English Bold
English Bold Italic
New English Bold
New English Bold Italic
Eras™ Light ITC
Eras™ Book ITC
Eras™ Medium ITC
Eras™ Demibold ITC
Eras™ Bold ITC
Eras™ Ultra ITC
Eternal Old Style IA
Eternal Old Style Italic IA
Eternal Old Style Bold IA
Eurogothic
Eurogothic Bold
Eurogothic Condensed
Eurogothic Bold Condensed
Eurogothic Extended
Eurogothic Bold Extended
Fairmont
Fairmont Italic
Fairmont Bold
FENICE LIGHT SMALL CAPS ITC
FENICE REGULAR SMALL CAPS ITC
Fenice Light ITC
Fenice Light Italic ITC
Fenice Regular ITC
Fenice Regular Italic ITC
Fenice Bold ITC
Fenice Bold Italic ITC
Fenice Ultra ITC
Fenice Ultra Italic ITC
Folio Light HB
Folio Light Italic HB
Folio Book HB
Folio Medium HB
Folio Bold HB
Fotura Light AI
Fotura Light Italic AI
Fotura Medium AI
Fotura Demibold AI
Franklin-Antiqua HB
Franklin Italic HB
Franklin-Antiqua Medium HB
Franklin Medium Italic HB
Franklin-Antiqua Bold HB
Franklin Gothic
Franklin Gothic Italic
Franklin Gothic Condensed
Franklin Gothic Condensed Italic
Franklin Gothic Extra Condensed
FRANKLIN GOTHIC BOOK SMALL CAPS ITC
FRANKLIN GOTHIC MEDIUM SMALL CAPS ITC
Franklin Gothic Book ITC
Franklin Gothic Book Italic ITC
Franklin Gothic Medium ITC
Franklin Gothic Medium Italic ITC
Franklin Gothic Demibold ITC
Franklin Gothic Demibold Italic ITC
Franklin Gothic Heavy ITC
Franklin Gothic Heavy Italic ITC
Friz Quadrata ITC
Friz Quadrata Bold ITC
Frutiger 45 HB
Frutiger 46 HB
Frutiger 55 HB
Frutiger 56 HB
Frutiger 65 HB
Frutiger 66 HB
Frutiger 75 HB
Frutiger 76 HB
Futura Extra Bold HB
Futura Extra Bold Condensed HB
GALLIARD ROMAN SMALL CAPS ITC
GALLIARD BOLD SMALL CAPS ITC
Galliard Roman ITC
Galliard Italic ITC
Galliard Bold ITC
Galliard Bold Italic ITC
Galliard Black ITC
Galliard Black Italic ITC
Galliard Ultra ITC
Galliard Ultra Italic ITC
Garamond
Garamond Italic
Garamond Bold
Garamond Bold Italic
Garamond Light ITC
Garamond Light Italic ITC

The faces featured here represent the typefonts currently available in Alphatype's Digital Font Library. In addition to many fine traditional faces, our library includes a number of Alphatype and Berthold exclusives. Many of the faces are available only from your CRS Type Master, a member of a select group of typographers who use Alphatype digital phototypesetting equipment. For a list of CRS Type Masters, or to request an Alphatype Type Poster, please drop us a note on your letterhead and include your typographer's name.

RAISE THOUGHTS TO NEW HEIGHTS?

Garamond Book ITC
Garamond Book Italic ITC
Garamond Bold ITC
Garamond Bold Italic ITC
Garamond Ultra ITC
Garamond Ultra Italic ITC
Garamond Light Condensed ITC
Garamond Light Condensed Italic ITC
Garamond Book Condensed ITC
Garamond Book Condensed Italic ITC
Garamond Bold Condensed ITC
Garamond Bold Condensed Italic ITC
Garamond Ultra Condensed ITC
Garamond Ultra Condensed Italic ITC
Glib Light
Glib Light Italic
Glib Medium
Glib Medium Italic
Glib Bold
Glib Bold Italic
Glib Extra Bold
Glib Ultra Bold
Goudy Old Style
Goudy Old Style Italic
Goudy Bold
Goudy Extra Bold
Griffo
Griffo Italic
Griffo Bold
Griffo Bold Italic
Grotesque Light
Grotesque Light Italic
Heldustry TS
Heldustry Italic TS
Heldustry Medium TS
Heldustry Medium Italic TS
Heldustry Demibold TS
Heldustry Demibold Italic TS
Helserif Light AI
Helserif Light Italic AI
Helserif Regular AI
Helserif Medium AI
Helvetica Ultralight HB
Helvetica Light HB
Helvetica Light Italic HB
Helvetica HB
Helvetica Italic HB
Helvetica Medium HB
Helvetica Medium Italic HB
Helvetica Bold HB
Helvetica Bold Italic HB
Helvetica Light Condensed HB
Helvetica Medium Condensed HB
Helvetica Bold Condensed HB
Helvetica Light Extended HB
Helvetica Medium Extended HB
Helvetica Bold Extended HB
Helvetica Inserat HB
Helvetica Packed HB
Helvetica Pressed
Horley Small Caps
Horley
Horley Italic
Horley Bold
Horley Bold Italic
Independence
Independence Italic
Independence Bold
Independence Extrabold
Independence Black
Independence Bold Outline
Isbell Book Small Caps ITC
Isbell Medium Small Caps ITC
Isbell Book ITC
Isbell Book Italic ITC
Isbell Medium ITC
Isbell Medium Italic ITC
Isbell Bold ITC
Isbell Bold Italic ITC
Isbell Heavy ITC
Isbell Heavy Italic ITC
Italia Book ITC
Italia Medium ITC
Italia Bold ITC
Janson Script
Janson Small Caps
Janson
Janson Italic
Kabel Book ITC
Kabel Medium ITC
Kabel Demibold ITC
Kabel Bold ITC
Kabel Ultra ITC
Kaufman Bold
Kentuckian Small Caps
Kentuckian
Kentuckian Italic
Kobel Light
Kobel Light Italic
Kobel Demibold
Kobel Bold
Korinna ITC
Korinna Kursiv ITC
Korinna Bold ITC
Korinna Kursiv Bold ITC
Korinna Extra Bold ITC
Korinna Kursiv Extra Bold ITC
Korinna Heavy ITC
Korinna Kursiv Heavy ITC
Koronna
Koronna Bold
Leawood™ Book Small Caps ITC
Leawood™ Medium Small Caps ITC
Leawood™ Book ITC
Leawood™ Book Italic ITC
Leawood™ Medium ITC
Leawood™ Medium Italic ITC
Leawood™ Bold ITC
Leawood™ Bold Italic ITC
Leawood™ Black ITC
Leawood™ Black Italic ITC
Libretto light
Libretto bold
Liquid Crystal TSI
London Script
Lubalin Graph Extra Light ITC
Lubalin Graph Extra Light Oblique ITC
Lubalin Graph Book ITC
Lubalin Graph Book Oblique ITC
Lubalin Graph Medium ITC
Lubalin Graph Medium Oblique ITC
Lubalin Graph Demibold ITC
Lubalin Graph Demibold Oblique ITC
Lubalin Graph Bold ITC
Lubalin Graph Bold Oblique ITC
Madison HB
Madison Italic HB
Madison Medium HB
Madison Bold HB
Madison Condensed HB
Madison Medium Condensed HB
Magna Carta Small Caps
Magna Carta
Magna Carta Italic
Magna Carta Demibold
Magna Carta Bold
Martin Gothic Light AI
Martin Gothic Light Italic AI
Martin Gothic Medium AI
Martin Gothic Medium Italic AI
Martin Gothic Bold AI
Martin Gothic Bold Italic AI
Modern No. 216 Light Small Caps ITC
Modern No. 216 Medium Small Caps ITC
Modern No. 216 Light ITC
Modern No. 216 Light Italic ITC
Modern No. 216 Medium ITC
Modern No. 216 Medium Italic ITC
Modern No. 216 Bold ITC
Modern No. 216 Bold Italic ITC
Modern No. 216 Heavy ITC
Modern No. 216 Heavy Italic ITC
Monty Extra Light
Monty Extra Light Italic
Monty Light
Monty Light Italic
Monty Medium
Monty Medium Italic
Monty Bold
Monty Extra Bold
Musica
Musica Italic
Musica Semibold
News Gothic
News Gothic Italic
News Gothic Bold
News Gothic Condensed
News Gothic Bold Condensed
Newtext Book ITC
Newtext Book Italic ITC
Newtext Demibold ITC
Newtext Demibold Italic ITC
Novarese Book ITC
Novarese Book Italic ITC
Novarese Medium ITC
Novarese Medium Italic ITC
Novarese Bold ITC
Novarese Bold Italic ITC
Novarese Ultra ITC
Oliver Light TS
Oliver Light Italic TS
Oliver Medium TS
Oliver Medium Italic TS
Oliver Bold TS
Oliver Bold Italic TS
Oliver Light Condensed TS
Oliver Medium Condensed TS
Olympus
Olympus Italic
Olympus Demibold
Optima HB
Optima Italic HB
Optima Medium HB
Optima Medium Italic HB
Optima Bold HB
Packer Text Light
Packer Text Light Italic
Packer Text Medium
Packer Text Medium Italic
Packer Text Bold
Packer Text Extra Bold
Patina
Patina Italic
Patina Semibold
Percepta Small Caps
Percepta
Percepta Italic
Percepta Bold
Percepta Bold Italic
Poppl-Laudatio Light HB
Poppl-Laudatio HB
Poppl-Laudatio Italic HB
Poppl-Laudatio Medium HB
Poppl-Laudatio Medium Italic HB
Poppl-Laudatio Bold HB
Poppl-Laudatio Bold Italic HB
Poppl-Laudatio Light Condensed HB
Poppl-Laudatio Condensed HB
Poppl-Laudatio Medium Condensed HB
Poppl-Laudatio Bold Condensed HB
Poppl-Pontifex Small Caps HB
Poppl-Pontifex HB
Poppl-Pontifex Italic HB
Poppl-Pontifex Medium HB
Poppl-Pontifex Bold HB
Poppl-Pontifex Medium Condensed HB
Quadriga-Antiqua Small Caps HB
Quadriga-Antiqua HB
Quadriga Italic HB
Quadriga-Antiqua Medium HB
Quadriga-Antiqua Bold HB
Quadriga-Antiqua Extra Bold HB
Quorum™ Light ITC
Quorum™ Book ITC
Quorum™ Medium ITC
Quorum™ Bold ITC
Quorum™ Black ITC
Rector Small Caps
Rector
Rector Italic
Rector Bold
Rockwell Light HB
Rockwell Light Italic HB
Rockwell HB
Rockwell Italic HB
Rockwell Bold HB
Rockwell Bold Italic HB
Rockwell Extra Bold HB
Rockwell Condensed HB
Rockwell Bold Condensed HB
Romic Light TSI
Romic Light Italic TSI
Romic Medium TSI
Romic Bold TSI
Romic Extra Bold TSI
Roundhand No. 1
Sabon-Antiqua Small Caps HB
Sabon-Antiqua HB
Sabon Italic HB
Sabon-Antiqua Medium HB
Scenario Light AI
Scenario Light Italic AI
Scenario Demibold AI
Scenario Bold AI
Seneca Light HB
Seneca HB
Seneca Italic HB
Seneca Medium HB
Seneca Bold HB
Seneca Extrabold HB
Serif Gothic™ Light ITC
Serif Gothic™ ITC
Serif Gothic™ Bold ITC
Serif Gothic™ Extra Bold ITC
Serif Gothic™ Heavy ITC
Serif Gothic™ Black ITC
Slenderella
Slenderella Refined
Sorbonne HB
Sorbonne Italic HB
Sorbonne Medium HB
Sorbonne Bold HB
Sorbonne Medium Condensed HB
Souvenir™ Light ITC
Souvenir™ Light Italic ITC
Souvenir™ Medium ITC
Souvenir™ Medium Italic ITC
Souvenir™ Demibold ITC
Souvenir™ Demibold Italic ITC
Souvenir™ Bold ITC
Souvenir™ Bold Italic ITC
Souvenir Gothic TS
Souvenir Gothic Italic TS
Souvenir Gothic Medium TS
Souvenir Gothic Medium Italic TS
Souvenir Gothic Demibold TS
Souvenir Gothic Demibold Italic TS
Stymie Light
Stymie Light Italic
Stymie Medium
Stymie Medium Italic
Stymie Bold
Stymie Bold Italic
Stymie Extra Bold
Stymie Extra Bold Italic
Symbol™ Book Small Caps ITC
Symbol™ Medium Small Caps ITC
Symbol™ Book ITC
Symbol™ Book Italic ITC
Symbol™ Medium ITC
Symbol™ Medium Italic ITC
Symbol™ Bold ITC
Symbol™ Bold Italic ITC
Symbol™ Black ITC
Symbol™ Black Italic ITC
Tiffany Light ITC
Tiffany Light Italic ITC
Tiffany Medium ITC
Tiffany Medium Italic ITC
Tiffany Demibold ITC
Tiffany Demibold Italic ITC
Tiffany Heavy ITC
Tiffany Heavy Italic ITC
Typewriter
Univers 45 HB
Univers 46 HB
Univers 55 HB
Univers 56 HB
Univers 65 HB
Univers 66 HB
Univers 75 HB
Univers 76 HB
Univers 85 HB
Univers 39 HB
Univers 49 HB
Univers 59 HB
Univers 47 HB
Univers 48 HB
Univers 57 HB
Univers 58 HB
Univers 67 HB
Univers 68 HB
Univers 53 HB
Univers 63 HB
Univers 73 HB
Univers 83 HB
University Light TSI
University Bold TSI
Uranus
Uranus Italic
Uranus Semibold
Uranus Condensed
Uranus Semibold Condensed
Usherwood™ Book Small Caps ITC
Usherwood™ Medium Small Caps ITC
Usherwood™ Book ITC
Usherwood™ Book Italic ITC
Usherwood™ Medium ITC
Usherwood™ Medium Italic ITC
Usherwood™ Bold ITC
Usherwood™ Bold Italic ITC
Usherwood™ Black ITC
Usherwood™ Black Italic ITC
Veljovic™ Book Small Caps ITC
Veljovic™ Medium Small Caps ITC
Veljovic™ Book ITC
Veljovic™ Book Italic ITC
Veljovic™ Medium ITC
Veljovic™ Medium Italic ITC
Veljovic™ Bold ITC
Veljovic™ Bold Italic ITC
Veljovic™ Black ITC
Veljovic™ Black Italic ITC
Versatile 45
Versatile 46
Versatile 55
Versatile 56
Versatile 65
Versatile 66
Versatile 75
Versatile 76
Versatile 47
Versatile 48
Versatile 57
Versatile 58
Versatile 67
Versatile 68
Versatile 53
Versatile 63
Versatile 73
Versatile 83
Vladimir
Vladimir Italic
Vladimir Bold
Vladimir Bold Italic
Vladimir Condensed
Vladimir Bold Condensed
Vladimir Script
Walbaum Standard Small Caps HB
Walbaum Standard HB
Walbaum Standard Italic HB
Walbaum Standard Medium HB
Weidemann™ Book Small Caps ITC
Weidemann™ Medium Small Caps ITC
Weidemann™ Book ITC
Weidemann™ Book Italic ITC
Weidemann™ Medium ITC
Weidemann™ Medium Italic ITC
Weidemann™ Bold ITC
Weidemann™ Bold Italic ITC
Weidemann™ Black ITC
Weidemann™ Black Italic ITC
Winslow Light
Winslow Bold
Yorktown Script
Zapf Book Light ITC
Zapf Book Light Italic ITC
Zapf Book Medium ITC
Zapf Book Medium Italic ITC
Zapf Book Demibold ITC
Zapf Book Demibold Italic ITC
Zapf Book Heavy ITC
Zapf Book Heavy Italic ITC
Zapf International Light ITC
Zapf International Light Italic ITC
Zapf International Medium ITC
Zapf International Medium Italic ITC
Zapf International Demibold ITC
Zapf International Demibold Italic ITC
Zapf International Heavy ITC
Zapf International Heavy Italic ITC
Zapf Chancery Light ITC
Zapf Chancery Light Swash and Alternates ITC
Zapf Chancery Light Italic ITC
Zapf Chancery Light Italic Swash and Alternates ITC
Zapf Chancery Medium ITC
Zapf Chancery Medium Swash and Alternates ITC
Zapf Chancery Medium Italic, Swash and Alts ITC
Zapf Chancery Demi, Swash and Alternates ITC
Zapf Chancery Bold, Swash and Alts ITC

alphatype. WE'RE JUST YOUR TYPE.

Alphatype Corporation, a member of the Berthold group, 7711 N. Merrimac Avenue, Niles, IL 60648, 312/965-8800,
Alphatype Canada, Inc., a member of the Berthold group, 190 Amber Street, Markham, Ontario L3R 3J8, 416/475-8570.

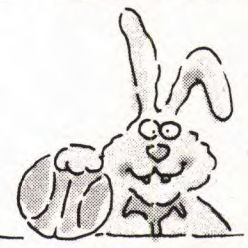
© Alphatype Corporation 1985 Printed in U. S. A.

Always one jump ahead of the competition.

Connell Typesetting
Kansas City, Missouri
816-842-1484

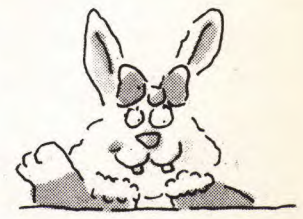
Continental Composition
Chicago, Illinois
312-987-1800

County Photo Compositing
Southborough, Massachusetts
617-480-0205



DeLine-O-Type
Orange, California
714-639-2562

Design Typographers
Chicago, Illinois
312-329-9200



DG&F Typography
Columbia, South Carolina
803-799-9140

Forstall Typographers
New Orleans, Louisiana
504-524-0822

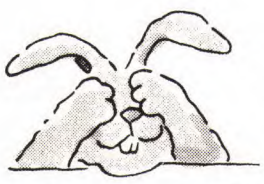
Fort Worth Linotyping
Fort Worth, Texas
817-332-4070

General Typographers
Washington, D.C.
202-546-1400

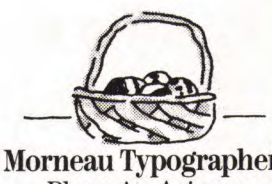
Gorman's Typesetting
Bradford, Illinois
309-897-4051

Granite Graphics
New York, N.Y.
212-772-0364

Graphic Composition
Menasha, Wisconsin
414-739-3152



Monotype Composition
Boston, Massachusetts
617-269-4188



Morneau Typographers
Phoenix, Arizona
602-258-5741

Newark Trade Typographers
Orange, New Jersey
201-674-3727

Omnicomp
San Francisco, California
415-398-3377

Pearson Typographers
Chicago, Illinois
312-449-5200

Phil's Photo
Washington, D. C.
202-293-2214

Ruttle Shaw & Wetherill
Fort Washington, Pennsylvania
215-628-4620

sharpgraphics
Kansas City, Missouri
816-931-1683

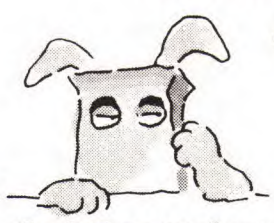
Shore Typographers
Chicago, Illinois
312-588-4383

Skil-Set Typographers
Los Angeles, California
213-749-8066

Southwestern Typographics
Dallas, Texas
214-748-0661

Spectrum Composition
New York, New York
212-391-3940

Total Typography
Chicago, Illinois
312-421-4313

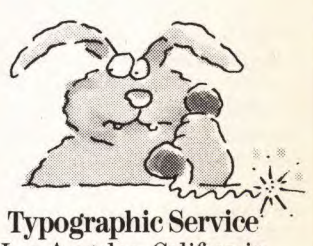


Trade Typographers
Washington, D.C.
202-667-3420

Typesetting Service
Cleveland, Ohio
216-241-2647

Typesetting Service
Providence, Rhode Island
401-421-2264

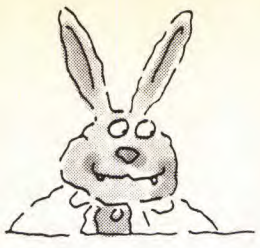
Typographical Service
Fort Lauderdale, Florida
305-772-4710



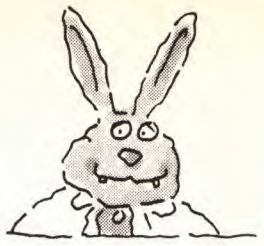
Typographic Service
Los Angeles, California
213-749-8383

For more information and a complete listing of all the characters in TIA contact Typographers International Association, 2262 Hall Place NW, Washington, DC 20007 (202) 965-3400.

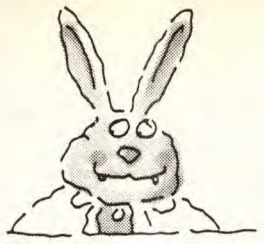
Alphabet Shop
Atlanta, Georgia
404-892-6500



Andresen Typographics
Los Angeles, California
6th Street 213-384-2525
Melrose Ave. 213-464-4121

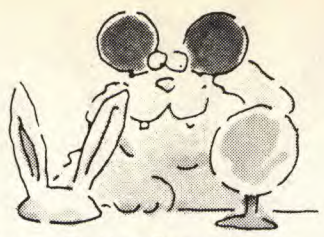


Andresen Typographics
Orange County, California
714-540-7144

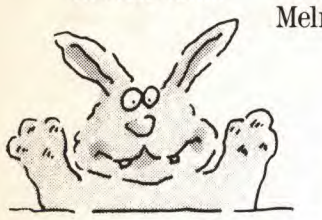


Andresen Tucson Type
Tucson, Arizona
602-623-5435

Arrow Typographers
Newark, New Jersey
201-622-0111



Better Graphics
Crystal Lake, Illinois
815-455-3830

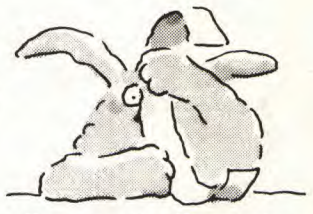


Bold Faces
Santa Monica, California
213-393-0069

Central Graphics
San Diego, California
619-234-6633

Chiles & Chiles
Dallas, Texas
214-690-4606

Cliff Typographers
Los Angeles, California
213-487-4452

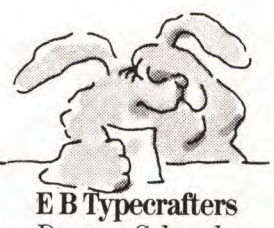


Communication Arts
Birmingham, Alabama
205-251-6642

Composition Systems
Falls Church, Virginia
703-237-1700

Dwight Yaeger Typographer
Columbus, Ohio
614-294-6326

Eastern Typesetting
Hartford, Connecticut
203-528-9631



E B Typecrafters
Denver, Colorado
303-294-9240

Elizabeth Typesetting
Kenilworth, New Jersey
201-241-6161

Estelle Bair Composition
Blue Bell, Pennsylvania
215-542-7790

etCETERA Typography
Orlando, Florida
305-841-0384

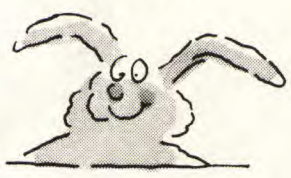
Great Faces
Minneapolis, Minnesota
612-339-2933

Harlowe Typography
Cottage City, Maryland
301-277-8311

Head Composition
Baltimore, Maryland
301-744-0415

House of Typography
Memphis, Tennessee
901-726-6961

Mercury Typography
San Francisco, California
415-864-1338

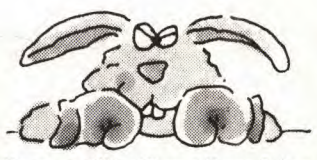


Mono Typesetting
Bloomfield, Connecticut
203-242-3006

Phototype House
Los Angeles, California
213-933-9124

PolaGraphics
Vancouver, B.C.
604-685-6592

Porter Graphics
Santa Ana, California
714-558-1947



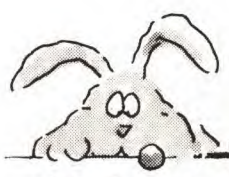
Queen City TypeGraphics
Cincinnati 513-621-4480
Louisville 502-589-1851

Rapid Typographers
San Francisco, California
415-982-6071

Rochester Mono/Headliners
Rochester, New York
716-546-1690

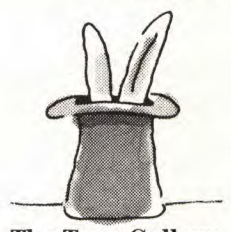
Stamford Typesetting
Stamford, Connecticut
203-327-1441

Techni Process Limited
Toronto, Ontario
416-363-2493



The Firm of Christopher Wren
Costa Mesa, California
714-540-0801

The TypeCasters
Evanston, Illinois
312-328-2211



The Type Gallery
Seattle, Washington
206-285-6333

The Type House + Duragraph
Minneapolis, Minnesota
612-588-7511

Typography Plus
Dallas, Texas
214-630-2800

Typotronics
St. Louis, Missouri
314-647-8880

U. S. Lithograph Inc.
New York, New York
212-673-3210

Weimer Typesetting
Indianapolis, Indiana
317-635-4487

Woodland Graphics
Bedford, Massachusetts
617-275-1600

Wrightson Typographers
Watertown, Massachusetts
617-926-9600

Typographers International Association.
We set the standards.

What do you get when you cross a Scitex™ with a Macintosh™?

As computer technology develops, the choices available to users become more diverse. If you work in visual communications, the range of choice extends from powerful production tools to easy-to-use personal computers.

Qolor combines the best features of both. The system was developed by a group of graphic designers, photographers, and engineers who believe that sophistication and simplicity aren't mutually exclusive.

Qolor is powerful: with it, you can produce hundreds of full-color originals every working day. And simple: it's more like using a pencil than a computer.

That's because Qolor isn't a computer – it's a tool for making design decisions. By accelerating various stages of the design process, Qolor lets you speed up turnaround time, save on production costs, and improve the quality of your work.

Scitex is a trademark of Scitex Corporation Ltd.
Macintosh is a trademark of Apple Computer, Inc.
Qolor and lightspeed are trademarks of SimX, Inc.

Qolor.™

Qolor is a full-color media and design system which combines traditional graphic and photographic techniques with the latest in digital technology. With Qolor, you make photographs using an electronic camera and see them instantly on a color monitor. Then you can paint, add type, superimpose, airbrush, produce business graphics, or combine these and many other menu items. All of Qolor's features are easy to locate and use.

When you're done, you can produce output in 35mm, 4 x 5, or 8 x 10 slides, negatives, or prints. You can also make instant slides, prints, or paper proofs, as well as NTSC or PAL video-tapes and discs.

The *lightspeed*™ media and design system.

Find out more about Qolor.
Get the best of both worlds.

sim

SimX, Inc.
303 Congress Street
Boston, Massachusetts
02110 USA
Phone:
(1) 617-338-2173
Telefax:
(1) 617-338-1948

© Copyright 1985 SimX, Inc.

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Typefaces from
the Mergenthaler Type Library

ALLIED Linotype

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Typefaces from
the Mergenthaler Type Library

ALLIED Linotype

No matter how you look at it ...the best digital type specimen book in the business!

The Mergenthaler Type Library Digital Typeface Directory

Containing three-line showings of over fourteen hundred twenty-five of the most popular Latin (roman) typefaces in our digital type library.

Including all ITC text faces and the best faces from the world's best type designers. From Mergenthaler, Linotype, Stempel, Haas, Berthold, Churchward, Tetterode, Ludwig and Mayer, Monotype, Nebiolo, Neufville, Marcel Olive, Stephenson Blake, Typoart, VGC, Johannes Wagner, ATF, Simoncini, Letraset, Günter Jantsch, Renault, TypeSpectra, Alphabet Innovations, Norton and many others.

Plus over sixty-five "pi" font showings, including swash characters, alternate characters, math, chemical, music, market, and logotype fonts.

Plus an availability listing of over nineteen hundred fonts – by machine and artwork design – from the world's most popular type library.

Plus copyfitting charts based on alphabet lengths showing characters per pica from 1 pica to 36 picas.

Available in two binder formats: Wire-O™ bound with a 100 lb. chrome-cote cover, or in a handsome vinyl multi-ring binder.

An update service is included for each vinyl multi-ring directory purchased, to provide you with showings of all faces added to our Digital Type Library since the directory was printed.

The Mergenthaler Type Library Digital Typeface Directory,
an invaluable tool for working reference in your shop, Sales Representatives, and your customers.

To order your copies call your Type Specialist
at
(800) 645-5764
in New York
(800) 832-5288

Linotype Company

ITC Galliard™
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Gando Ronde™ Script
Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz
1234567890 .,;:''&!?$

Garamond No. 3
abcdefghijklmnopqrstuvwxyz

Video™ Bold Oblique
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Video™ Black
abcdefghijklmnopqrstuvwxyz

Versailles™ Bold 75
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVW
XYZ1234567890 .,;:''&!?$

Versailles™ Bold Italic 76

ITC Modern No. 216™ Bold
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Typefaces from
the Mergenthaler Type Library

ALLIED Linotype

Memphis® Medium Italic
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
1234567890 .,;:''&!?$

Typefaces from
the Mergenthaler Type Library

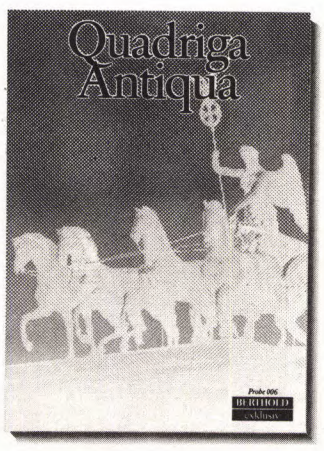
ALLIED Linotype

QUADRIGA-ANTIQUA

Berthold Exclusive Typefaces

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ
äåæöøœßüÄÅÆÖØŒÜ1234567890%
(.,-;:!i?¿–)·[’‘“„”»«]+–=/$£†*&§

Berthold's quick bright Quadriga jumps over the lazy dog



Berthold Exclusive Typefaces are a range of designs for photosetting which you will find nowhere else. Our unique program now comprises 25 type families with a total of 125 fonts, and Quadriga Antiqua is among them. A free specimen is as near as your nearest mailbox.

Please write to:
Berthold AG, Teltowkanalstraße 1-4,
D-1000 Berlin 46, West Germany
Or from overseas to:
Alphatype Corporation,
– A member of the Berthold group –
7711 N. Merrimac Avenue,
Niles, Illinois 60648

Name . . . . . .
. . . . . .
Address . . . . . .
. . . . . .
. . . . . .
. . . . . .
. . . . . .

RUSH!

berthold fototype

W.A.F.

From Berthold Only.

... additional excellence in the Mergenthaler Type Library

Janson Text

Janson® Text 55 Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Janson® Text 56 Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Janson® Text 75 Bold Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Janson® Text 95 Black Roman
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

Janson® Text 96 Black Italic
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
1234567890

The Janson® Text series is the culmination of a two-year research and design project at D. Stempel A.G. in Frankfurt. The project has been supervised by Professor Horst Heiderhoff with the consultation of Adrian Frutiger, designer of Univers®, Frutiger® and many other faces.

The Janson® Text series design is based on the original Stempel 14 point hand-cast types of 1919 after the designs of Nicholas Kis, circa 1690. The 55, 56, 95, and 96 weights have been hand drawn. The 75 and 76 weights have been created with the aid of computer interpolation. The 76 italic weight, not completed in time to be shown in this issue, will be available in August, '85 with the rest of the series.

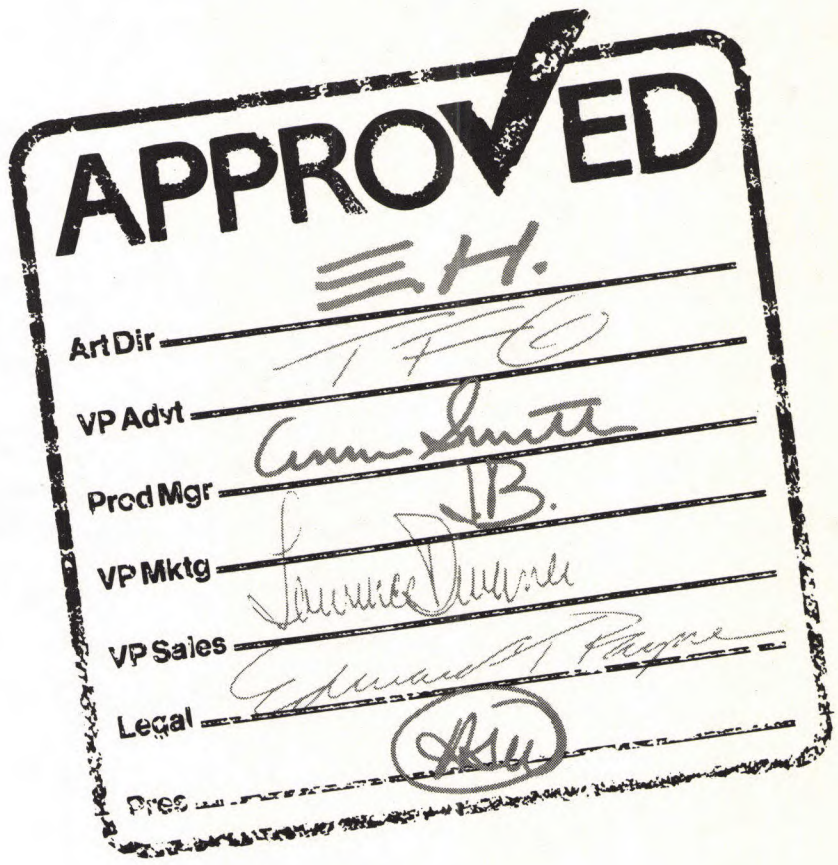
The Janson Text series is an exceptional interpretation of the Janson types. It is destined to be a popular choice for typographers and is a welcome addition to the Mergenthaler Type Library.

Talk to one of our Type Specialists about Janson Text or any of the more than fifteen hundred faces in the Mergenthaler Type Library.
call toll-free
800-645-5764
in New York
800-832-5288

ALLIED

Linotype Company

In a visual business, having better visuals means



New from Letraset™! Letrachrome™ color images.

Your ideas need to be shown clearly and effectively or you risk confusing or even losing your audience. That's why you should use this remarkable new product from Letraset — Letrachrome color images in PANTONE® Colors. These images showcase your work clearly and very persuasively at every stage of the job.

A revolution in color!

A Letrachrome color image is a superbly realistic imitation of the final printed piece. Created from black and white artwork, you can simulate any of 488 PANTONE Colors. With separations, it can even be done in 4-color process. The final image is colorful, accurate, durable and convincing.

Call 1-800-223-0507 Ext. 140
In NJ 1-800-223-0509 Ext. 140

Now let us convince you. Call me, Susan James, on our TOLL FREE line. I'll send you information or put you in touch with an Authorized Distributor or Service Center right away. You'll get results so fast, the ink on your rubber stamp won't have time to dry.

LETRACHROME™
color images...the image of success

Letraset™

Letraset, P.O. Box 5033, Clifton, NJ 07015
Tell me more about Letrachrome color images for:
☐ Making Prints In-House ☐ Having Prints Made ☐ Both

Name _____
Company _____
Title _____
Street _____
City _____ State _____ Zip _____
Telephone _____

UIc085

*Pantone, Inc.'s check-standard trademark for color reproduction and color reproduction materials.

ESSELTE

© Letraset USA, 1985

Let us count the ways.

Working far into the night for the 9 o'clock meeting that the client forgets to show up for.

Having the creative director reject a campaign because the I Ching sticks advised against it.

Hearing that the account guy took a two-part storyboard to the client and sold it as a :20 and :10. (All stories are actually true.)

That's advertising and we understand that. We are the Advertising Typographers Association. The ATA, for short.

And not only are our members used to dealing with the "I've got to have it now and make sure it looks great" demands of the industry, but they don't even mind.

Plus, all ATA members must pass an exceptionally tough set of standards that include typesetting technology, quality of work and business ethics.

So the next time you have an incredibly tough type problem, call a local ATA member and let him have it. It will make you feel better.

ADVERTISING TYPOGRAPHERS ASSOCIATION

Stockton, New Jersey 08559.
Walter A. Dew, Jr., Executive Secretary

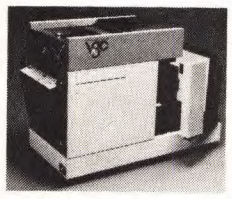
Atlanta, Georgia Action Graphics, Inc. **Bloomfield, Connecticut** New England Typographic Service, Inc. **Boston, Massachusetts** Berkeley Typographers, Inc.; Composing Room of New England; Typographic House, Inc. **Cedar Rapids, Iowa** Type 2, Inc. **Chicago, Illinois** J.M. Bundscho, Inc.; RyderTypes, Inc. Total Typography, Inc. **Cincinnati, Ohio** Typo-Set, Inc. **Cleveland, Ohio** Bohme & Blinkmann, Inc. **Columbia, South Carolina** DG&F Typography **Dallas, Texas** Jaggars-Chiles-Stovall, Inc. Southwestern Typographics, Inc.; Typography Plus, Inc. **Detroit, Michigan** The Thos. P. Henry Company; Willens + Michigan Corp. **Fort Worth, Texas** Fort Worth Linotyping Co. **Grand Rapids, Michigan** Acraforms, Inc. **Houston, Texas** Typografiks, Inc. **Indianapolis, Indiana** Typoservice Corporation **Kansas City, Missouri** Uppercase, Inc. **Los Angeles, California** Andresen Typographics; Typographic Service Co., Inc. **Memphis, Tennessee** Graphic Arts, Inc. **Miami, Florida** Wrightson Typographics, Inc. **Minneapolis, Minnesota** Headliners of the Twin Cities/Graph-Tronics Inc.; Type House + Duragraph, Inc. **Mission, Kansas.** The Pica Place **Newark, New Jersey** Arrow

ATA

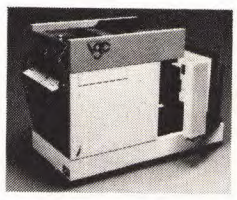
Typographers, Inc. **New Orleans, Louisiana** Film-A-Graphics **New York, New York** Advertising Agencies/Headliners; Royal Composing Room, Inc. **Philadelphia, Pennsylvania** Armstrong, Inc. **Phoenix, Arizona** Morneau Typographers, Inc. **Pittsburgh, Pennsylvania** Davis & Warde, Inc.; Headliners of Pittsburgh, Inc. **Portland, Oregon** Paul O. Giesey/Adcrafters, Inc. **Rochester, New York** Rochester Mono/Headliners **San Francisco, California** Mercury Typography, Inc. **Seattle, Washington** Thomas & Kennedy; Typographers; Inc.; The Type Gallery, Inc. **St. Joseph, Michigan** Type House, Inc. **St. Louis, Missouri** Master Typographers, Inc. **Montreal, Canada** McLean Brothers, Ltd. **Toronto, Canada** Cooper & Beatty, Ltd. **Winnipeg, Canada** B/W Type Service, Ltd. **Amsterdam, Netherlands** Ploeger Lettering BV **Brisbane, Australia** Savage & Co. **Paris, France** Societe De Creations Graphiques **Gothenburg, Sweden** Fototext/Typografen AB **Stockholm, Sweden** Typografen AB **Zurich, Switzerland** Typopress AG **Bremen, West Germany** Headline Fotosatz **Frankfurt, West Germany** Typo-Gartner GmbH **Stuttgart, West Germany** Layout-Setzerei Stulle GmbH

VGC'S TOTAL CAMERA II. IT MAKES GREAT STATS IN ROOM LIGHT.

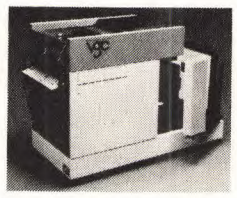
BUT THAT'S ONLY THE BEGINNING.



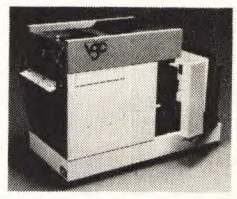
It makes 65, 85, and 100 line screen halftones.



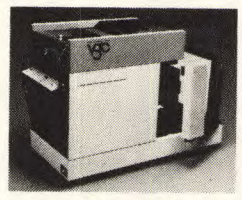
It makes mezzotints and 28 other line conversions.



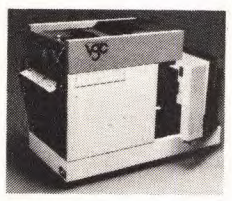
It makes film positives for overheads or screen printing.



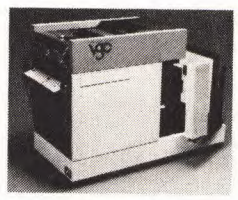
It makes film negatives for a variety of uses.



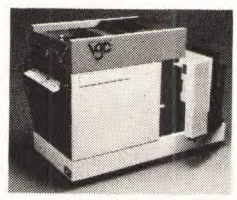
It makes one-step reverses of line copy.



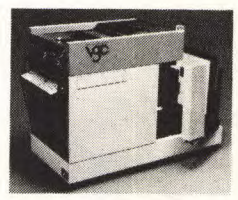
It makes one-step dropouts of tone copy.



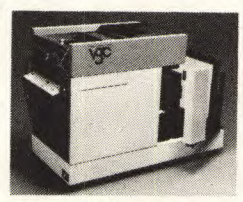
It makes full color prints and transparencies.



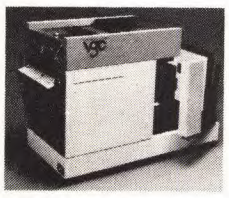
It enlarges from slides.



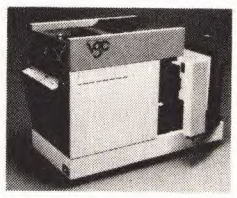
It processes RC phototypesetting paper and film.



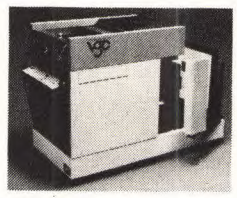
It makes Silver Master photo-direct offset plates.



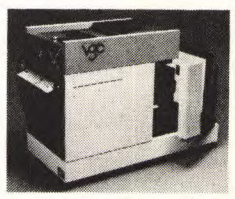
It copies transparent originals.



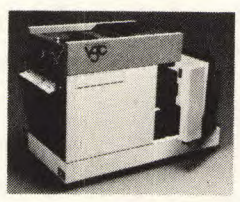
It copies pages from thick books.



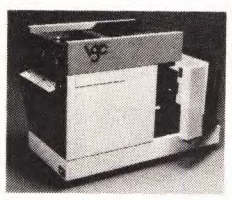
It takes pictures of 3-D objects.



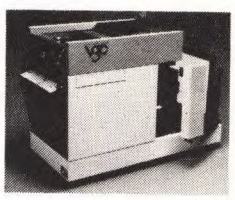
It modifies the height, width and slant of typography.



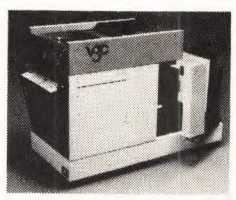
It creates artwork borders, inlines, chokes, spreads.



It makes posterizations using 3M Color Key.



It makes press down lettering using 3M Image N' Transfer.



It creates zooms and other special effects.

Total Camera II is more than a precision stat camera. It's a whole arsenal of graphic capabilities. Capabilities that you can use for an endless variety of purposes: layouts, paste-ups, offset or screen printing, designs, presentations, storyboards, proposals, dummies, displays, audiovisuals, and more.

You can start with the basic black & white unit, which has an automatic processor/dryer, halogen quartz lighting, autofocus that is microprocessor-controlled, and an automatic exposure computer with six-channel programmable memory.

Then move up to ten other remarkable capabilities by adding convenient plug-in modular components as you need them.

The basic camera enlarges to 200%, reduces to 50%, features simple operation in regular room light, and makes one-step reproductions as large as 12" x 18" in just minutes.

Visual Graphics' Total Camera II. If you're involved in any kind of graphics production, you ought to have at least one.

Call toll-free or mail coupon for complete information.

CALL US TOLL-FREE

1-800-327-1813

IN CANADA (416) 533-2305.

VISUAL GRAPHICS CORPORATION
VGC Park, 5701 N.W. 94th Ave., Tamarac, FL 33321

Please tell me more about the versatile Total Camera II.

Name _____

Title _____

Organization _____

Address _____

City/State/Zip _____

Phone _____

U&lc 8/85

CG

Collage

CG COLLAGE✧ITALIC✧BOLD
BOLD ITALIC✧BLACK✧BLACK ITALIC

ITC

LEAWOOD

BOOK✧BOOK ITALIC✧MEDIUM✧MEDIUM ITALIC✧BOLD✧BOLD ITALIC✧BLACK✧BLACK ITALIC

AT COMPUGRAPHIC CORPORATION we realize that you require a wide variety of typefaces for diverse applications. And that's why we are so completely committed to our type development program. We will continue to provide you with brand new designs, as well as frequently specified faces such as these recent releases.

For more information on CG Collage, ITC Leawood, ITC Mixage, CG Nashville or our comprehensive library of over 1500 typefaces, simply contact your local Compugraphic type supplier or write to us at the address below.

BOOK✧BOOK ITALIC✧MEDIUM✧MEDIUM ITALIC
BOLD✧BOLD ITALIC✧BLACK✧BLACK ITALIC

ITC

Mixage

CG

Nashville

LIGHT✧LIGHT ITALIC✧MEDIUM✧MEDIUM ITALIC✧BOLD✧BOLD ITALIC✧EXTRA BOLD✧EXTRA BOLD ITALIC
MEDIUM CONDENSED✧BOLD CONDENSED✧EXTRA BOLD CONDENSED

Cg compugraphic®
Compugraphic Corporation, Type Division
66 Concord Street, Wilmington, MA 01887

ITC LEAWOOD AND ITC MIXAGE ARE TRADEMARKS OF THE INTERNATIONAL TYPEFACE CORPORATION. TEXT TYPESET IN ITC LEAWOOD BOOK.

Walter, let's use Letraset's Cabarga Cursiva for the new fragrance launch.

Get a Calligrapher

Not sexy enough? How about Aristocrat... elegant and soft.

Get a Calligrapher

This is it... Musisca Great Initial Caps.

Get a Calligrapher

Freestyle Script will appeal to the 24–30 year old segment.

Get a Calligrapher

Le' Griffe' looks like it's hand lettered... and we'll save a couple thousand if we' rub it down...

Do It!

When type plays a major role in your campaign, you need more than simple legibility. The right style can enhance the positioning of your product or service. That's why Letraset offers so many choices in all the type categories. In scripts alone, there are over 30 faces to choose from.

Letraset believes in designing solutions to your typeface problems. On average, we introduce more original typefaces per year than just about anybody else. The next time you need to solve a type problem, look to Letraset Instant Lettering for the answer.

Graphic accents are all available on Instant Lettering sheets.

Letraset™

Your words deserve our letters.

⊗ ESSELTE

Please send me more information about the Letraset type range.

Name

Title

Company

Address

City

State

Zip

Letraset USA
40 Eisenhower Drive
Paramus, NJ 07653

Ulc-P1-8/85

Monotype Typography
Typographical and Technological Leaders since 1897

Monotype introduced the first typesetter in 1897 with advanced technology. Today we lead the graphic arts with the advanced technology of Lasercomp.

Monotype Typography for Newspapers

We have supported the newspaper industry since 1933. Monotype now leads with NIMROD, the typeface developed specifically as digital type for modern newspaper print technology.

Monotype Typography for Books and Magazines

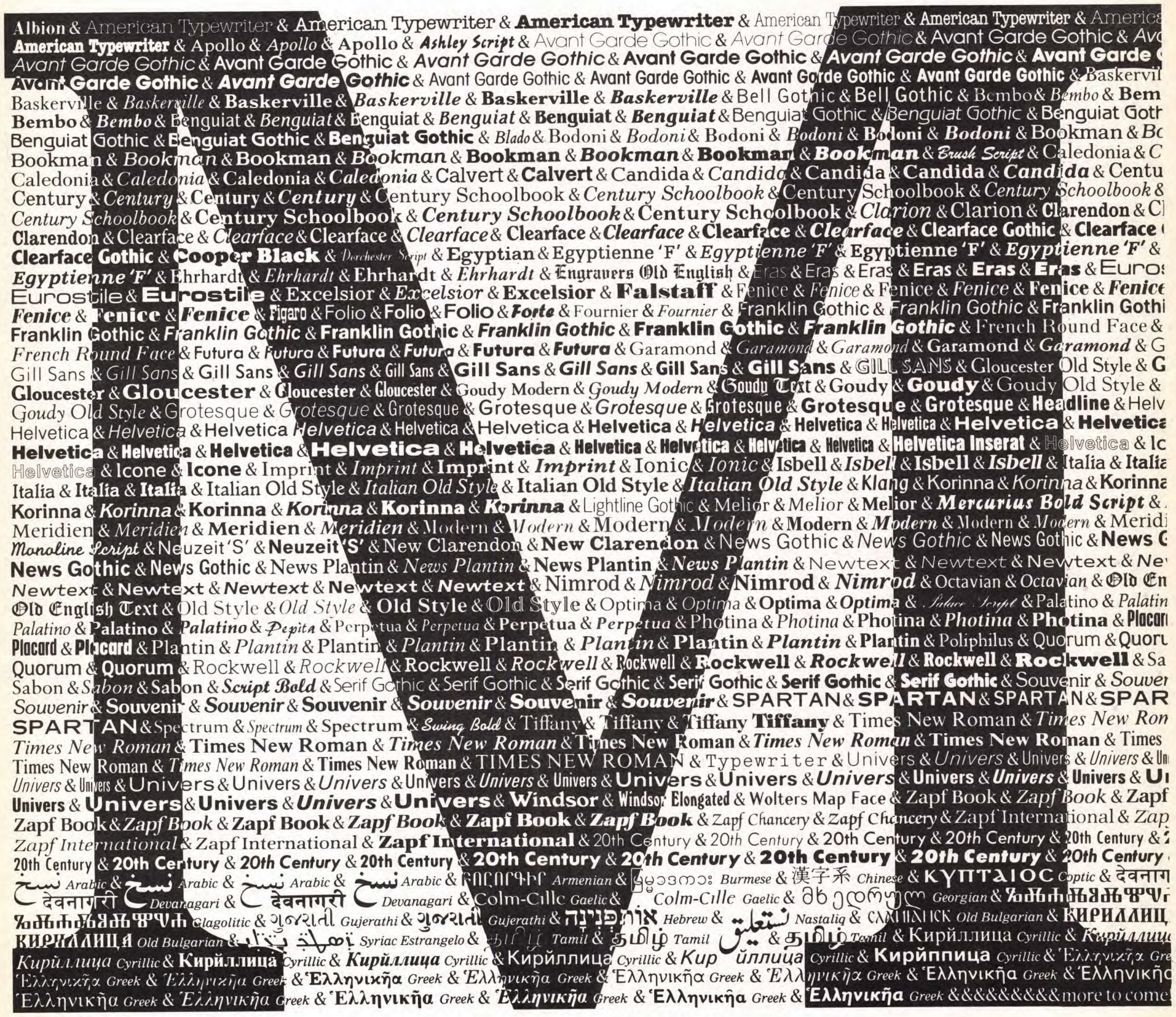
Our high reputation has been built on the long-standing mastery of typographic excellence.

Monotype Typography for Business Equipment

Our skillfully modified low resolution output enhances computer and electronic media in today's competitive business machine market.

Monotype Typography for Language Setting

We pioneered typesetting in non-Latin alphabets, helping to spread literacy in cultures outside the Western World.



Monotype

'Monotype', 'Lasercomp' and 'Nimrod' are registered trademarks of the Monotype Corporation Ltd

ENGLAND
Monotype Typography
A division of
The Monotype Corporation Limited
Salfords, Redhill RH1 5JP
Telephone 0737-65959
Telex 917125

FRANCE
Société Anonyme Monotype
127, Avenue de la Republique
92129 Montrouge

Telephone 1-6541054
Telex 270516

GERMANY
Monotype GmbH
Postfach 60 05 80
Arnsburger Strasse 68-70
6000 Frankfurt 60
Telephone 069-490016
Telex 412687

USA
Monotype, Inc.
509 W. Golf Road
Arlington Heights
Illinois 60005
Telephone (312) 593-5262
Telex 206583

Worldwide
subsidiaries and
agents in all
major countries

© 1984 The Monotype Corporation Ltd

SUBJECT CATEGORIES

- ADVERTISING
- AGRICULTURE
- ALPHABETS
- ANIMALS
- ANNOUNCEMENTS
- ARROWS
- ASTROLOGY
- AUTOMOBILES
- AVIATION
- BODIES AND FACES
- BORDERS
- CARTOONS
- CHILDREN
- CLOTHING
- CONTAINERS
- COUNTRIES
- COUPONS
- CRIME
- DECORATIVE BORDERS
- DIAGRAMS
- DRINKS
- ENERGY
- EYES
- FAMILY
- FLAGS
- FLOWERS
- FOOD
- FURNITURE
- GAMES
- GASTRONOMY
- HANDS
- HATS
- HEADS
- HERALDRY
- HOLIDAYS
- INDUSTRIES
- INTERIOR DECORATION
- JOBS
- KEYS
- LEISURE
- MACHINES
- MEDICINE
- MONEY
- MUSICAL INSTRUMENTS
- MYTHOLOGY
- OCCUPATIONS
- OPTICAL ILLUSIONS
- ORNAMENTS
- PLANTS
- RAILWAYS
- SAVING
- SHIPS
- SHOPPING
- SPACE TRAVEL
- SPORTS
- SYMBOLS
- TELEPHONES
- TOOLS
- TOYS
- TRANSPORTATION
- TREES
- TRAVELING
- TRUCKS
- UTENSILS
- VEHICLES
- VIGNETTES
- WATCHES
- WEAPONS
- WATER
- AND MUCH MORE

Announcing *creativ collection*©

The Clip Art Service you don't have to wait for . . . you get almost 10,000 illustrations right away

- **Just Published! The world's finest clip art collection — six volumes — almost 10,000 copyright-free subjects on 1,000 pages ready to use.**
- **Save time and cost creating ads, brochures, advertising, TV commercials . . . all kinds of visuals . . . be the first to get the all-new *creativ collection* at special introductory discount price only available from PRINT . . . and become a charter subscriber to the *creativ collection* supplement.**
- **Constantly used by artists, graphic designers, publishers, advertising agencies, commercial art studios, printers, corporate art departments, in-house communication departments and many others.**
- **You are FREE to reproduce any of the 10,000 illustrations in any way you want**
  A thousand pages — thousands of illustrations. Use them as a source of information or inspiration to fire your own imagination. No need to hunt in libraries or picture archives. For a few cents you get the picture and full reproduction rights. Copy them . . . duplicate them . . . rework them . . . cut them . . . stat them . . . flop them . . . enlarge them . . . color them . . . all without permission, royalty payment or acknowledgement of any kind.

The best international clip art collection
PRINT has been searching all over the world for a comprehensive clip art collection to introduce in the USA. We finally found it in Europe. This all-new edition of *creativ collection* is completely updated. The subjects are arranged according to an international system with cross references in English. This makes it easy for you to locate the designs you are looking for.

Six Great Volumes, almost 10,000 illustrations on 1,000 pages
creativ collection offers an incredible wealth of illustrations and ideas with styles from realistic to decorative to cartoon. Printed on heavy coated paper for best reproduction. Arranged with dividers and an extensive index. Six hardworking, durable bindings, easy to use. They are designed to stand up to constant opening and closing. The special made reinforced U-rings hold pages without tearing or stressing the holes. It lies flat for easy tracing and photography. The quick release mechanism makes individual pages instantly available for removal and accurate replacement.

Arranged in 54 sections — easy to locate the designs you need
You will quickly find what you are looking for: from thimble to Roman helmet, from fly to bat, from propeller to anvil, from the Leaning Tower of Pisa to skyscraper, from vignette to ready made ad border and frame . . . it only takes a minute to find an illustration.

Effective brainstorming that frees your imagination
Just browsing through *creativ collection* will get you started on a string of ideas. The abundant picture sequences stimulate your thinking and imagination and brings forth all kinds of images. It's like having your own brainstorming session. The result — startling ideas are born. And you don't have to wait for an illustration, *creativ collection* provides you instantly with an image allowing you to transfer your idea into concrete design.

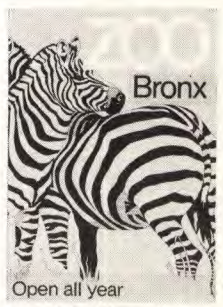
Pays for itself right away
Even if you only use a few illustrations or designs, *creativ collection* will soon be paid for. And with an almost endless supply of illustrations and designs you will make more use of it. No other tool in your studio is so profitable. You will have no risk investing in this visual encyclopedia.

Limited Edition to give you exclusivity
The very small number of copies which will be made available in the USA almost guarantees you will be one of the few in your area having this material. Use it creatively, rework it, cut it, flop it, juxtapose it and you will create a completely new design not recognizable from the original. This minimizes the overlap of usage with other studios in your area.

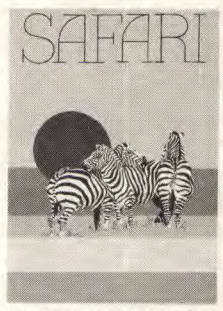
Here's how you can make *creativ collection* stay current
Every two months ***creativ collection*** — the unsurpassed Studio Encyclopedia — is updated. Subscribe now and you will receive 20 pages with over 100 illustrations. Each page is devoted to one subject and fits easily into the binding. It will make your ***creativ collection*** up-to-date, bring you new stimulation and new suggestions for better design. All this at a very moderate cost.

Here's what you can do with the illustrations . . . endless solutions, endless uses of each design and illustration. These examples show three specific design variations created with one subject. Prove to yourself how you can use each illustration differently — how each of your ideas can be individualized even when using the same illustration. The combinations you can make are endless, only your imagination limits you. With **creativ collection** ***in your studio you can produce unlimited number of designs — quickly — and at great cost savings.***

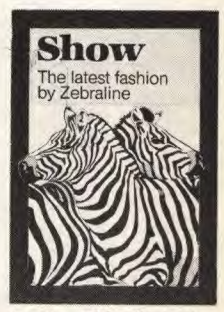

This is the original black and white illustration of Zebras in creativ collection.



Part of the illustration enlarged, flopped and cropped for a poster.



The complete illustration has been used with a sun in the background and a landscape for a travel brochure.



A section of the illustration has been enlarged, cropped and framed for a catalog of sport clothes.

Cut your studio cost by cutting the time it takes to create a design! Order NOW almost 10,000 ideas, inspirations and ready-made copyright-free illustrations.

Mail to: **PRINT BOOK STORE,**
6400 Goldsboro Road,
Bethesda, MD 20817

☐ YES, I want to have *creativ collection* on my team. Send me the six volume set with 1,000 pages and almost 10,000 copyright-free illustrations and designs at the special price of $449.00 (List price $500.00) only available from PRINT.

Also send me a free set of the first 20-page supplement with over 100 illustrations. I understand if I like it I can enter my subscription for one year (six additional issues) at the special price of $124.75 (List price $149.70).

☐ Enclosed is my check _____ PRINT pays handling and shipping cost. (Maryland residents add 5% state sales tax. Canadian residents add 30% for currency exchange.)

☐ Enclosed is my company's purchase order. Please bill (plus postage and handling).

☐ Charge my credit card plus postage and handling.
☐ American Express ☐ Visa ☐ MasterCard

Credit Card Number _____

Expiration date _____ (Month / Year)

Signature _____ (All credit card orders must be signed)

Name _____

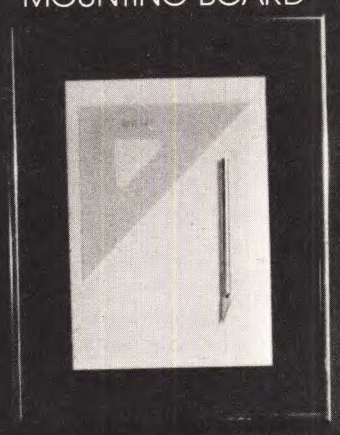
Title _____

Company _____ Phone (_____) _____

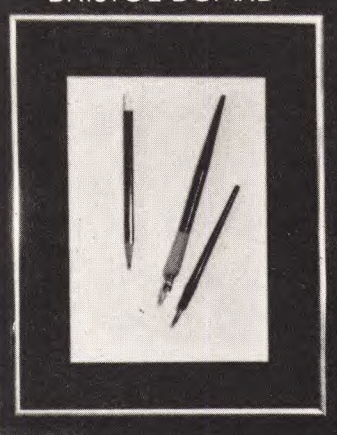
Address _____

City _____ State _____ Zip _____

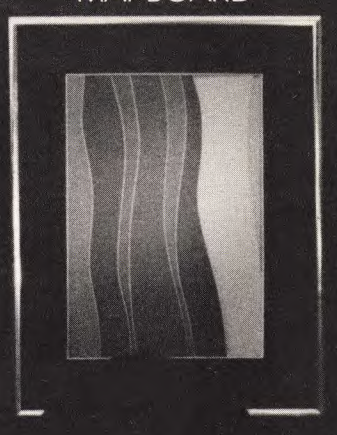
ILLUSTRATION BOARD



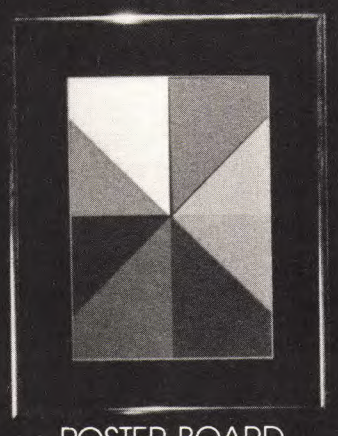
MOUNTING BOARD



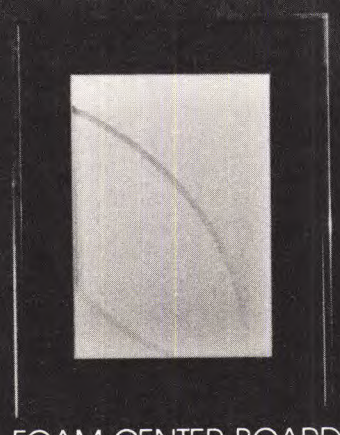
BRISTOL BOARD



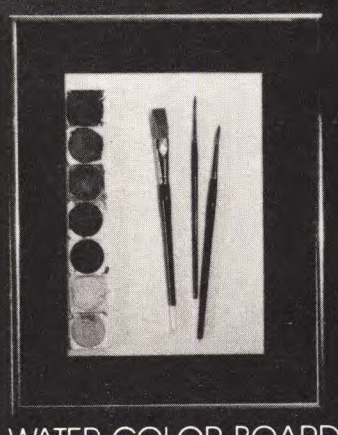
MAT BOARD



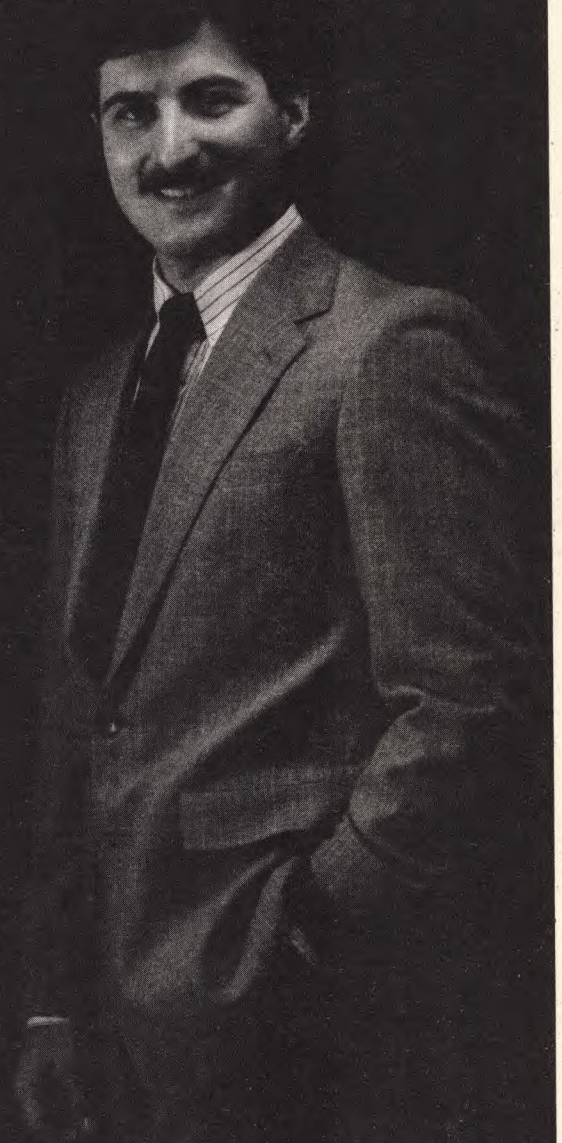
POSTER BOARD



FOAM CENTER BOARD



WATER COLOR BOARD



Your CRESCENT Collection

"Why Pay More When the Best is Less"

Send for FREE Information Guide and Sampler

Crescent QUALITY

Crescent Cardboard Company, P.O. Box XD, 100 W. Willow Road, Wheeling, Illinois 60090

INTRODUCTORY SALE! $6.75 'CLIP BOOK' ONLY $2

We've been running full pages in *U&lc* from the very beginning. Along about now, you may be wondering—"what the heck is a *Clip Book?*" Now, we have the complete answer for you—for only two bucks! And it costs us that much for handling and first class postage. But you get an actual 5x8 *"Clip Book"*—regularly $6.75, for only $2. And it will be a book of *your* choice in the category you need and use most often.

You'll pick and choose from 60 different and most-used collections of art, each covering a different category—Food, Medicine, Sports, Money, etc. Check the complete list of all 60—and take your choice. We'll enclose illustrated literature on 180 different 5x8 *"Clip Books"* which you may order for as little as $4.50 each. As well as data on our monthly subscription service which keeps a flow of fresh art always at your fingertips.

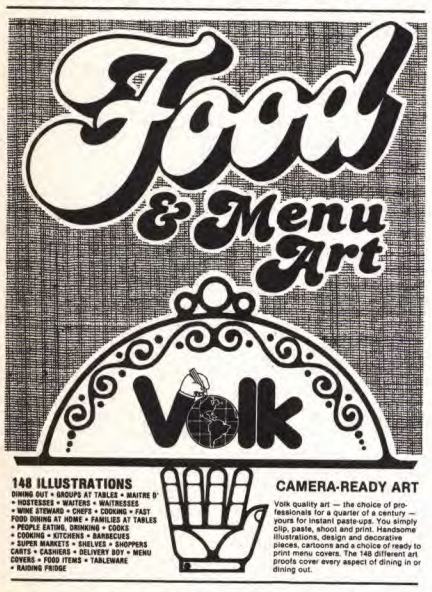
But you are under no obligation whatever. And, regrettably for both of us, your $2.00 may be the very last buck we ever see from you. But, best of all, if you decide to order a few books, your $2 will be fully credited against your first order. You've really nothing to lose but a look! So, please feast your eyes on these 60 different illustration categories, one of which has to be right up your alley:

Ad Animals, Announcers, Autos, Autumn, Borders, Christmas, Circus/Fair, Couples, Crowds, Design Devices, Do-It-Yourself, Drop-Ins, Education, Energy, Entertainment, Executives, Expressions, Family, Farm, Fitness, Food/Menu.

Gimmicks, Graphic Arts, Hobbies, Holidays (Either Jan.-April or May-Sept.), Homes, Homemaker, Human Relations, Impact, Industry, Insurance, Law & Order, Little Gal, Little Guy, Mail, Marine, Media, Medicine, Money, Office, Outdoors.

Pointers, Religion, Safety, Sales, Science, Sr. Citizens, Service, Sports (Either Fall/Winter or Spring/Summer), Spring, Summer, Teens, Telephones, Time, Transportation, Wedding, Western, Winter, Yesterday.

Order now! Please enclose $2.00 in currency or check.



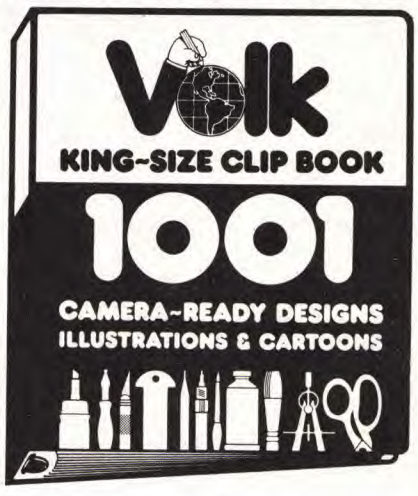
148 DIFFERENT FOOD & MENU ILLUSTRATIONS

$16.50

The latest book in this continuing monthly series and a bonanza for anyone who works with food illustrations. Covers every aspect of food shopping, preparation, serving and dining. Best of all, each illustration was created expressly for Volk with its inimitable air of professionalism. All camera ready for a simple line negative. No hard-to-handle halftones. Enlarge or reduce or add color if you wish.

These 148 different illustrations, design pieces and cartoons are an unbelievable value at only $16.50. Use just one art proof and you've paid for the entire collection. Razor-sharp reproductions on cast-coated *"Kromekote"* reproduction stock; 16 one-sided 8½x11 pages with durable cover.

Every phase of food: dining out with groups at tables, maitre d', hostesses, waiters, waitresses, wine steward, chefs, cooking, fast food. Dining at home with families at tables, people eating, drinking, cooks, cooking, kitchens, barbecues. Supermarkets, shelves, shoppers, carts, cashiers, delivery boy. Menu covers, food items, tableware, raiding refrigerator.



1001 GREAT GRAPHICS ART PROOFS — 9¢ EACH

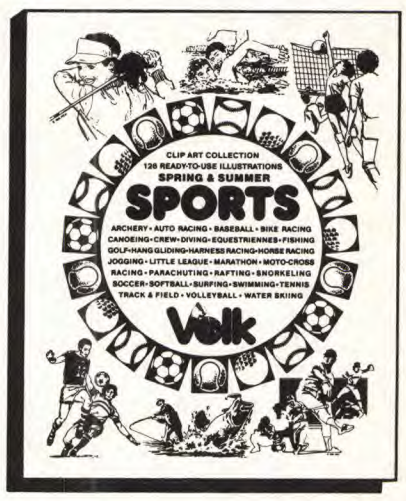
$89.95

It's the biggest *"Clip Book"* we've ever done with a total of 180 one-sided pages and 1001 incredible black-and-white line illustrations, especially lettered headlines! Designed especially for the busy ad shop with classifications ranging from *"Announcing"* to *"Zanies,"* but it's a windfall for everyone in advertising, publishing and printing.

The pages are 8½ x 11 inches with the 180 one-sided pages printed with our usual care on glossy *"Kromekote"* reproduction stock. Punched for the sturdy, three-ring binder with pages easily removed for the camera. Fully indexed so that you can locate what you need in an instant.

An amazing collection of the very best illustrations from recent books plus hundreds and hundreds of brand new pieces. Occupations, seasonal, education, transportation, tourism, food, menu, animals, mascots, sports, drop-ins, borders, etc., etc. All top quality Volk Art — *the choice of professionals for over 32 years.*

Handsomely packaged in a durable loose-leaf binder, it's a great bargain at only $89.95.



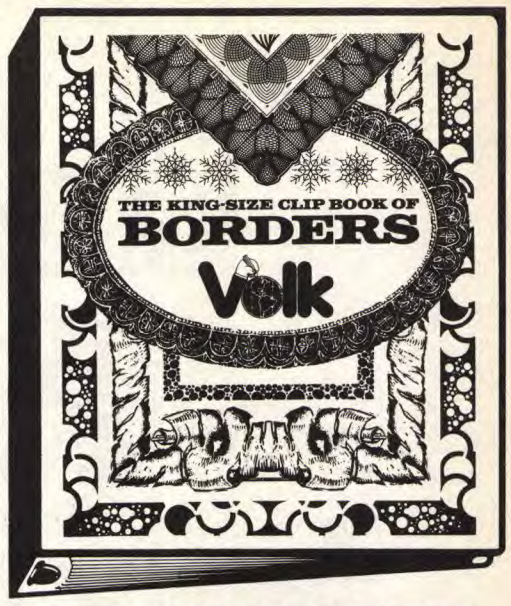
SPORTS ILLUSTRATIONS 126 SPRING & SUMMER

$16.50

Just out! Superb collection of 126 ready-to-print art proofs covering all spring and summer sports. Everything you'll ever need — from archery to water skiing — all rendered in the inimitable Volk manner. No old "public domain" junk — all art created expressly for Volk. *Choice of professionals for 32 years!* Best of all, it's available now at leading art supply stores.

Don't let the big bargain fool you — this is top quality art, mostly handsome black-and-white line illustrations. Plus some great cartoons and design pieces. All impeccably lithoghraphed on cast-coated *"Kromekote"* reproduction stock. The 126 illustrations fill the 16 one-side 8½ x 11 pages. *Durable cover.*

Everything you'll ever need: Archery, Auto Racing, Baseball, Bike Racing, Canoeing, Crew, Diving, Equestriennes, Fishing, Golf, Hang Gliding, Harness Racing, Horse Racing, Jogging, Little League, Marathon, Moto-Cross Racing, Parachuting, Rafting, Snorkeling, Soccer, Softball, Surfing, Swimming, Tennis, Track & Field, Volleyball, Water Skiing.



365 COMPLETE BORDERS 72 LOOSE-LEAF PAGES

$49.95

Back again! The third generation of the greatest border collection of all time. First printing was 36 pages (8½x11) impeccably lithographed on one side of *"Kromekote"* reproduction stock. It sold out. We added 12 pages of contemporary borders to the original 36 in the second printing. Now we've added 24 pages of *today's borders* to bring the forthcoming third printing to 72 pages!

Each border is complete, finished and ready to use—no mitering to do unless you wish to change proportion. *All borders are hand-drawn or photo composed.* No ordinary metal rules. Ten pages with more than 50 ornate certificates—*use just one and you've paid for the entire book.* Art deco, art nouveau, classic, geometric. Seasonal, holiday, thrift. Ovals, circles, squares, rectangles. Frames, boxes, cartouches, coupons. Indexes show all borders in miniature. *Order now and save $10.00!*

SAVE $100! FINAL CLOSEOUT 48-BOOK LIBRARIES 79.95 REG. 179.95

Spectacular savings on one of the greatest years (1979) we've ever put together! Fantastic illustrations, challenging cartoons, delightful design pieces. About 950 wondrous, workable, different illustrations in its 600 pages. All in two different sizes—making a grand total of about 1900 art proofs for you to clip and paste and print. Enough art to keep you going good for a long, long time.

You get 48 books and 48 matching miniature indexes with each and every one faultlessly lithographed on one side of cast-coated *"Kromekote"* reproduction stock. The epitome of perfection. Our art proofs are so critically done that you can enlarge them or reduce them considerably and still get really good reproduction. Anyway, here are the 48 different *"Clip Books"* and 48 indexes you'll receive at a saving of $100.00:

These 48 different books include Ad Animals, Ad Gimmicks, Autos, Autumn, Birds, Borders, Christmas, Circus/Fair, Courtesy, Crime, Crowds, Design Devices, Drop-Ins, Entertainment, Executives, Eye-Ear-Mouth, Famous Folk, Farm, Handyperson, Hobbies, (2) Holidays, Homemaker.

Industry, Luck, Media, Medicine, Menu, Office, Old Fashioned, Outdoor, Pointers, Sales, Science, See The USA, Service, (2) Sports, Spring, Summer, Teens, Telephones, Thrift, Tourism, Two Kids, Wedding, Winter and The Year.

Each is in the easy to file and easy to find 5x8-inch size. The greatest filing system in the industry—by far! But please order early. These remaining 48-book libraries are in short supply and will never, never be reprinted. So order now and save $100. You must be delighted—or return the complete collection for a fast refund or credit. But please order today before they're all gone!

CLIP & MAIL YOUR ORDER TODAY!

VOLK CLIP ART, INC., BOX 72L
PLEASANTVILLE, NEW JERSEY 08232

Please rush us the **"Clip Books"** checked below. Our covering purchase order is enclosed. Charge to our active, established account and invoice us at rates below plus UPS shipping charges.

☐ Our check is enclosed—you absorb all shipping charges. *(Outside USA: payment in US funds, with order. In N.J., include 6% sales tax.)*

☐ **SAMPLE "CLIP BOOK," regularly $6.75**
(List your choice of category)... **$2.00**

☐ **FOOD & MENU ART..... $16.50**
☐ **1001 ILLUSTRATIONS & DESIGNS ... $89.95**
☐ **SPRING & SUMMER SPORTS $16.50**
☐ **KING-SIZE BORDERS $49.95**
☐ **48 BOOK LIBRARY, was $179.95.... $79.95**

Firm Name *Please Print Clearly*

Authorized by

Street Address Please for UPS

City, State, Zip Code

Introducing MULTI/CAL™ by Identicolor®

It took over two years of the toughest testing in our transfer history. But all that work and research input has paid off richly. We take pride in announcing our next-generation decal.

It's called Multi/cal.

With it you can produce an unlimited number of opaque images, perfectly registered on one easy-to-see, easy-to-release super substrate.

Here is a specially designed material so soft and velvety that everything transfers at the slightest touch. And sticks where you burnish but won't allow unwanted release on places you might accidentally lean on.

And while burnishing you can see the images release so easily you won't ever over-rub. No more extraneous indentations to mar your delicate designs.

The backbone of the Multi/cal system is a whole set of new inks for brighter colors and new chemistry for sharper detail. Plus that unique tack-free adhesive that sticks like glue. In all the right places.

But best of all, Multi/cal transfers are free of residue. Not partially. Not just sometimes. But always residue-free.

Which means no more mess. And no more clean-up.

Sound good? Well, check it out. Just contact the Identicolor service in your area. We think you'll validate our enthusiasm in this new product we call Multi/cal.

You might call it magi/cal.

MULTI/CAL™ by Identicolor®
The Professional Transfer

Amsterdam
31-20 264-383

Atlanta
404-953-3252

Auckland
64-9 778-990

Baltimore
301-687-1222

Berlin
49-030-261-4203

Boston
617-742-4866

Brussels
32-2 539-0340

Chicago
312-467-7117

Cologne
49-211 40-30-28

Dallas
214-363-5600

Dayton
513-223-6241

Denver
303-832-8320

Dusseldorf
49-211 37-09-43

Essen
49-201 77-50-57

Hamburg
49-40 23-41-41

Houston
713-861-2290

Indianapolis
317-634-1234

London
44-1 580-7045

Los Angeles
213-938-3668

Louisville
502-451-0341

Melbourne
61-3 690-6788

Minneapolis
612-339-0615

Montreal
514-861-7231

New York
212-687-0590

Omaha
402-556-6333

Paris
33-1 337-8000

Philadelphia
215-592-7474

Philadelphia
215-568-6310

Pittsburgh
412-391-3778

Rochester
716-337-0483

San Diego
619-234-6633

San Francisco
415-982-7269

Seattle
206-285-6333

Stockholm
46-8 109-816

Stuttgart
49-711 61-0855

Sydney
61-2 290-1122

Toronto
416-593-7272

Washington D.C.
301-277-8311

Wiesbaden
49-6121 44-42-67

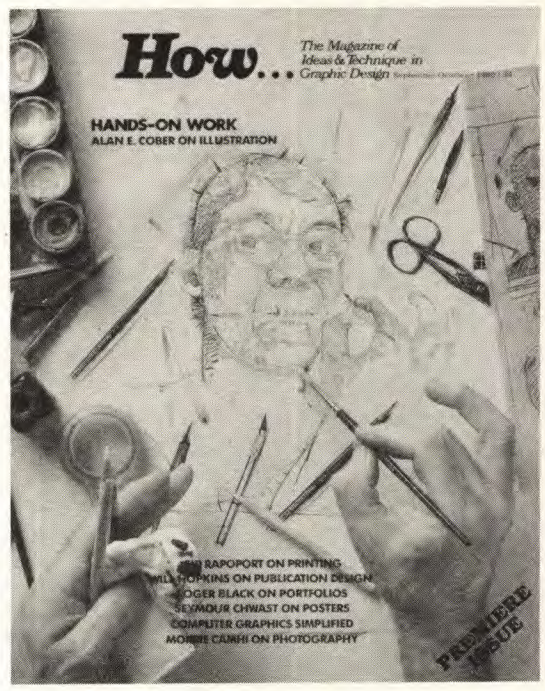
Zurich
41- 463-1120

If your city is not listed above, please contact
IDENTICOLOR FRANCHISE HEADQUARTERS - 720 WHITE PLAINS RD. SCARSDALE, NEW YORK 10583 (914) 472-6640

Subscribe now to the brand new how-to magazine from the publishers of PRINT

How . . . *Ideas & Technique in Graphic Design*

From left to right: Carl Fisher, Photographer, Alan Cober, Illustrator, Don Owens, Editor.



Sit in on the working sessions with the best in the business . . . look over their shoulders and see how it's done!

Let America's top graphic designers, illustrators, photographers and art directors sharpen your imagination, bring your ideas up-to-date and show you new directions that will enhance your creative output and keep you at the top of your field.

How . . . describes in easy-to-understand text and step-by-step illustrations how graphic designers, artists and photographers create their design. You will be taken from original concept and thumbnails through roughs and mechanicals to the finished piece.

Discover in **How . . .** new processes, new tools and materials and how they are used by today's successful art directors, production designers, type directors, color engravers, printers, computer designers—everybody who creates the images seen in the mass media.

How . . .'s editors ask questions about techniques, methods and ideas and condense the answers into essential information that will help you in the process of graphic communication. How . . .'s art director knows how to shoot the right step-by-step photographs, how to create sequential diagrams and instructional drawings that clearly show you how it's done.

How . . . is the only full-color, national magazine devoted to pre-press graphic techniques and processes. Learn new ways of solving problems, whether you are starting out in the field or are already an experienced professional. Particularly understand the new technical developments—computer graphics, digitized typography, color scanners, etc.—and how they can help you get better results, often in less time and for less money.

How . . . brings you practical advice on how and where to look for new jobs, how to free lance, how to start your own studio, what to charge for your work and many other useful suggestions that will enhance your career and build your business.

How . . . talks to you. Whether you are a one-person studio, a free lancer, or working in a multi-staffed agency, you'll always find profitable design presentations and productive know-how technical information not currently dealt with in any other magazine in your field.

Published bi-monthly in 8½ x 11 format with 96 pages.

• Printed in color throughout • Sequential photographs show the procedure used in creating a design

• Detailed diagrams and drawing illustrates the underlying features • All illustrations have captions explaining the various steps of the design projects

• Each issue is indexed for easier information retrieval.

Clip and mail today!

Save nearly 40% on Charter Subscription Offer.

Mail to **How . . .**, 6400 Goldsboro Road, Bethesda, MD 20817

Guarantee
Our promise is simple. How . . . must work for you. Anytime it does not live up to your expectations, let us know. You'll promptly receive a full refund on all unmailed issues, no questions asked.

Your subscription will start with the Sept/Oct Premiere Issue, Volume One, No. 1.

Yes, I want to become a Charter Subscriber to **How . . .** *The Magazine of Ideas & Technique in Graphic Design.*
Enclosed is my check for

☐ 1 year at $15.00 (a saving of almost 40% off the newsstand price of $24.00)
Maryland residents add 5% sales tax.
Canada and other countries, add $8.00 for postage. (U.S. currency only)

☐ I'd like to charge my order to
☐ VISA ☐ MasterCard
☐ American Express

Name _____
(please print)
Title _____
Company _____ Phone (____)_____
Address _____
City_____ State _____ Zip _____

Card Number _____ Exp. date _____
Signature _____

How smart designers the world over are correcting their typographical errors.

If you've ever sat down with a type book or looked at a wall chart, with the task of selecting just the right type for a headline, you know about the anguish that ensues.

You need something different, but not too different. And you saw something recently in a big campaign that you really liked, but can't quite remember how it looked.

Take heart. There really is a reliable way to single out the best typefaces quickly. From the collection that most of those hot designs are specified from. *A Fine Bunch of Characters*, the two-volume set of display typeface catalogs from TypeMasters, Inc. They've been acclaimed for their beauty, but don't be fooled. They're designed to be ready for a workout whenever you are.

Mail's in.

These books have proven so useful that five typographers adopted them for their own use, even before they hit the presses.

TypeMasters, Inc. One of the most respected, least known quality typefounders/designers. But not for long.

One year later, literally thousands of copies are being used by designers and typographers. Not surprising, though, because at $200, the set, they're heavyweights. Thirteen pounds, to be exact.

928 pages. Four years' work.

1600 alphabets. The good stuff. All the ITC designs, plus dozens more unique licensed and redrawn styles and families. Lots of brand new alphabets and sample headline blocks, too. So you can easily see how effective they'll be.

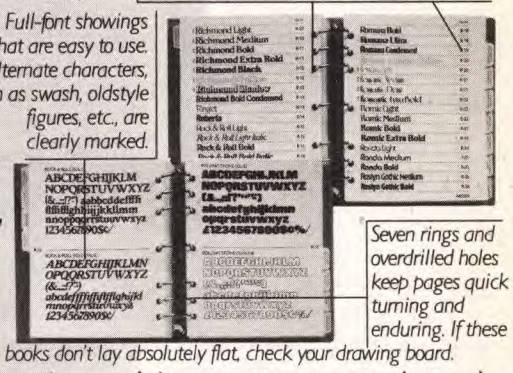
Only the strong survive.

You'll get a lot out of these books, so we put more into their construction. Seven slant-D rings hold the pages squarely, while their oversized punch keeps them from getting caught when you're frantically caught up in work.

See how big the headline of this ad is? That's how big all the complete showings are. (No squinting here. And we'll guarantee that, without any fine print.) So they're easy to see, trace and resize. The printing is the finest, on crisp, white matte enamel stock.

Alphabetical cross-referencing for quick reference. Room for updating with more exciting sections to come: The Letraset® Photo Collection and the exclusive Typsettra and TypeMasters, Inc. Collections.

Full-font showings that are easy to use. Alternate characters, such as swash, oldstyle figures, etc., are clearly marked.



Seven rings and overdrilled holes keep pages quick turning and enduring. If these books don't lay absolutely flat, check your drawing board.

Set yourself up with a set today. Consider it "portfolio insurance." Send to: TypeMasters, Inc. 29-31 East Lancaster Ave./Ardmore, PA 19003.

Send____copy(ies) of the complete two-volume set "A Fine Bunch of Characters," @ $200. U.S. for each set ordered, plus $10 for shipping in the U.S. or to Canada. Elsewhere, add $60 for shipping. PA residents add 6% sales tax.

Total Amount enclosed: $_____. *U885*

(Please print)

Name/Title/Company

Address (Street, not P.O. Box)

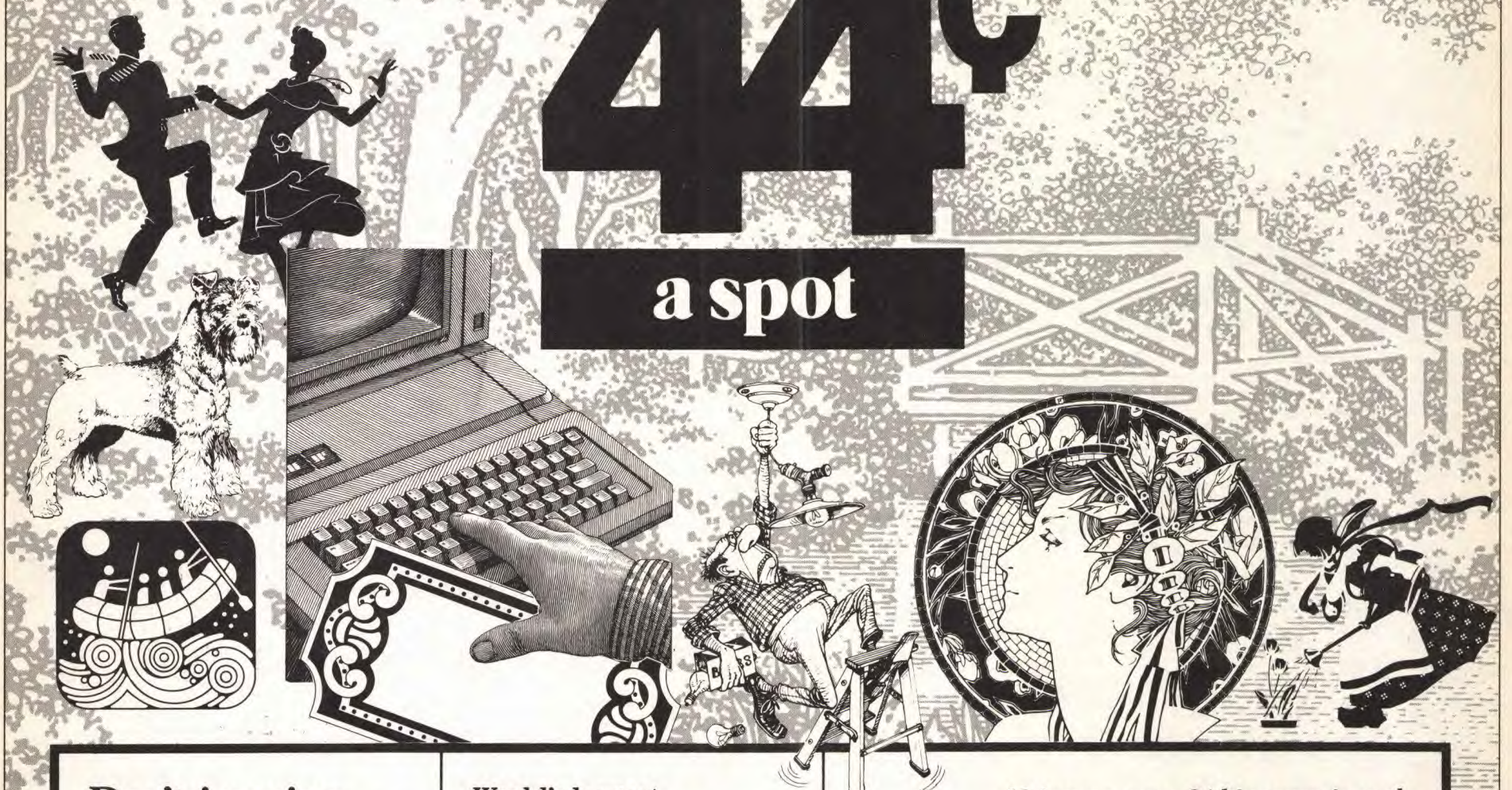
City/State/Zip/Postal Code/Country

Photography by Mulligan

Imagine getting art like this for about

44¢

a spot



Don't imagine . . .

***Clipper Creative Art Service®* means art of exceptional quality created by top professionals at only a small fraction of the price you'd pay if it were custom created for you.**

Every illustration, symbol, and design shown here is from recent issues of *Clipper®*.

Of course, *Clipper* is more than top-notch ready-to-use art. Each issue contains dozens of idea-inspiring demonstrations and suggestions for using the art. Plus *Clipper* never repeats itself. You get fresh material in a wide variety of styles and techniques—month in and month out. You'll have many more creative alternatives with *Clipper.*

Seasonal art for instant solutions

Clipper anticipates the seasons, national and promotional holidays, well in advance. You'll have the art you need with ample lead time to develop projects.

Three pictorial indexes come with each issue of *Clipper.* These indexes give you a quick reference so you can locate the art you need. You also get two binders to protect your valuable issues of *Clipper* and to store your small indexes and "Clip Bits," the 20-page monthly "how to" magazine filled with professional tips and timely articles.

World's largest commercial art library—always at your service

If you can't locate an illustration you need in your current issues of *Clipper,* simply use your *Clipper* Cross Reference Index to locate the art you need. (There are more than 10,000 subjects listed.) Then call or write our Special Services Dept. for help. This subscriber service is free. You pay only postage and handling for any art ordered.

How do you know you'll like *Clipper?* Try a FREE TRIAL ISSUE and look us over. If you decide *Clipper* is not for you, cancel your order within 15 days and owe us nothing. You need send no money now to receive your FREE ISSUE. Simply complete and mail the coupon below.

12 issues a year, 24 big pages in each

Clipper arrives on your desk or drawing board about the 20th of each month. In it are 24 big pages (12½" x 19") containing scores of individual illustrations, cartoons, borders, layout frames, headings—even a color separation.

You'll also find suggested applications with headlines, art and copy in position. They're great idea starters that you can adapt to your own needs with appropriate copy and logo changes.

Your *Clipper* annual subscription includes 12 issues of *Clipper* and "CLIP BITS", 3 monthly pictorial indexes, a Cross Reference Index (of our 10,000-plus listing art library) and vinyl binders for both issues and indexes.

O.K. I'd like to take a look at a free trial issue of *Clipper®*.

So enter my order for a one-year, 12-issue subscription to the *Clipper Creative Art Service®* at $29.50 a month, plus $2.15 postage and handling ($3.90 per month in Canada, payable in U.S. funds) beginning with the current issue. After the first 12 issues, continue to ship monthly, subject to my written cancellation notice 30 days prior to publication (20th of every month). However, first send me the FREE TRIAL ISSUE, which I may review and use. If I decide that *Clipper* is not for me, I may cancel this order within 15 days, keep the FREE ISSUE and owe nothing. (Note: this offer applies in North America only.) Otherwise I agree to complete payment as follows:

- ☐ **I prefer to SAVE 3%** of the subscription price by prepaying. Please bill me now. Terms are net 10 days.
- ☐ **Please bill me monthly** as the year's issues are shipped. Terms are net 10 days.

IMPORTANT: Coupon must be completely filled out and future payment option checked before we can send your trial issue.

MAIL THIS COUPON TODAY FOR FREE TRIAL ISSUE

ATTENTION (please print or type) _____ TITLE _____

COMPANY (if applicable) _____

STREET _____

CITY _____ STATE _____ ZIP _____

TYPE OF BUSINESS _____ BUSINESS PHONE (area code) _____

AUTHORIZED BY _____ (signature and title)

FOR OFFICE USE 91AR-8000

MAIL TO: **Dynamic Graphics, Inc.**
6000 N. Forest Park Dr., P.O. Box 1901
Peoria, IL 61656-1901

MAKE TYPE SPECIFICATION SIMPLE!

The RapidType Computer is hardware-based on the Sharp PC1250A Pocket Computer.

WITH THE RAPIDTYPE COMPUTER

And increase accuracy as well. The RapidType Computer is not a modified calculator, but a genuine computer that prompts you through each step of the type specification process.

The RapidType Computer comes in two models to suit your particular needs. Model TS2 computes type depth, character count and type size, and includes an electronic proportion scale as well. Model TS2A3 does everything the TS2 does, and also adds a measurement converter. Both models come complete with type gauge, instruction manual and limited warranty.

Why not order a RapidType Computer today?

Send to: THE WORKS/Computer Division, P.O. Box 1023, Aurora, IL 60507

THE WORKS
COMPUTER DIVISION

☐ Yes, I'm ready to start avoiding the drudgery of specing type.
Please send me

_____ RapidType Model TS2A3 @ $160.00 each

I am enclosing a check or money order for $ _____ US. Illinois residents please add 6¼% tax.

Name _____

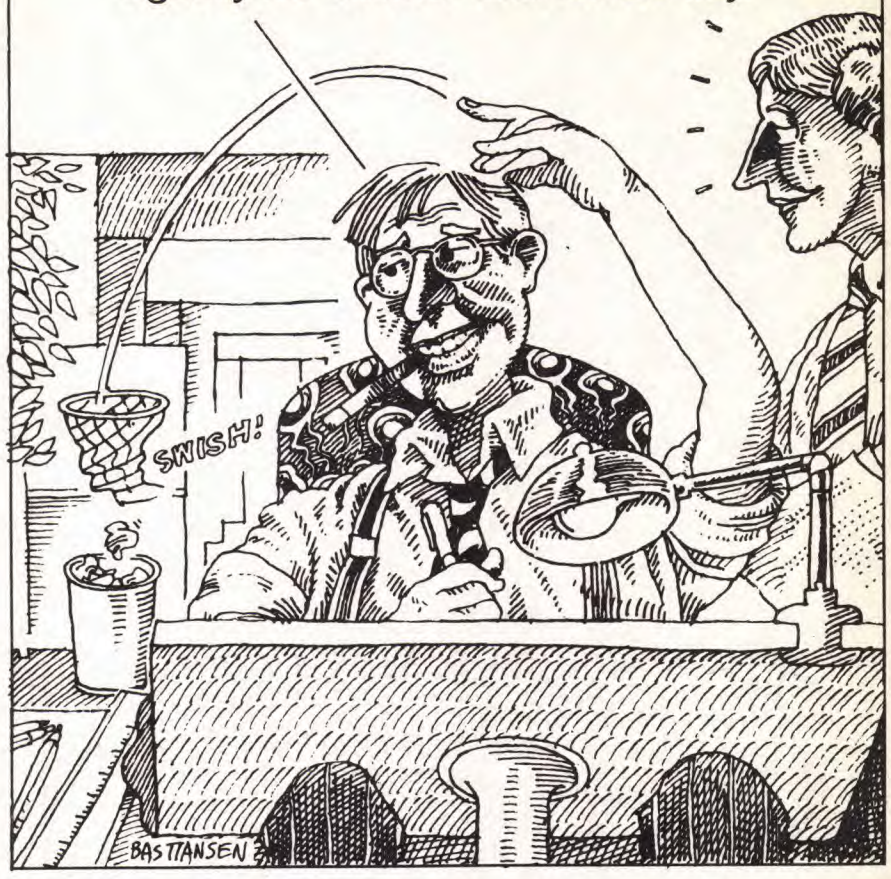
Company _____

Address _____

City _____ State _____ Zip _____

☐ Please send additional information.

Listen kid, if you want to score points in this agency it's Classic® Laid all the way.



Neenah Paper Your best shot deserves Classic Laid.

©1985 K.C.C.
® Registered Trademark of Kimberly-Clark Corporation

Kimberly-Clark Neenah Paper Division

NEVER CRUMPLE UNDER A DEADLINE AGAIN.

The dreaded deadline. The major cause of reams of ripped up roughs. Shredded concepts. Tattered nerves. Wasted time.

Chartpak's System 640 Computer Graphics System gives you power over deadlines. Test out layouts in color right on the screen. In minutes. Call up typefaces in seconds. Print out the finished product in hard-copy or slides.

And get the extra graphic oomph of options that let you put video images into your art, automatically make color business charts and graphs, and draw high resolution 3D images — and rotate them.

Whether you're art directing, designing, or developing corporate graphics and slide presentations, it's simple to learn and use. And to buy. It's easy to choose because it's not expensive (prices start at $7995.00) and it's compatible with IBM PC®, XT®, and other IBM® compatible computers.

You'll never crumple under a deadline again. Contact your Chartpak dealer today. Call 800-821-0722. In Canada 416-677-1570.

Please send me information on Chartpak System 640.

Name _____

Company _____

Address _____

City _____

State _____

Zip _____

For more extensive information regarding the purchase and/or operation of the Chartpak System 640, just fill out the coupon and mail to: Chartpak, 19700 Fairchild, Suite 230, Irvine, CA 92715.

chartpak

19700 Fairchild, Suite 230
Irvine, CA 92715

"I'm 'Big Shot Type'.

I've got lots of faces. Lots of service. Everything you need... heh, heh. But you'll pay through the nose or my name ain't BS Type!"

"I'm Arnold & Debel.

I also have a lot of faces...and I'll have your type on your desk tomorrow morning. But you won't end up paying $200 for $120 worth of type."

It's tough to make a buck...and the *Big Shot* type houses make it even tougher. They give you service...but they also give you a devil of a time with their prices. Bills that look like the national debt...and AA costs that can drive you bananas! So if you're serious about making money, you ought to try us Angels.

We have 1000 faces on computer...and 3000 on typositor. Plus complete mechanical and custom rubdown transfer departments. And we work like 'demons' round the clock—to give you early morning delivery. Every morning! Best of all, our prices for advertising quality type are absolutely heavenly—a whole lot less than those devils charge. So if your *Big Shot* type house has you between heaven and hell...call Ivan Debel at **(212) 889-3711** or **(800) 232-3312**. We promise you a divine experience!

AD

ARNOLD & DEBEL INC.
TYPOGRAPHERS
270 MADISON AVENUE
NEW YORK, N.Y. 10016
(212) 889-3711

© 1985 Ivan Debel

Artograph DB 300:
The Graphic Design Tool for Visual Communication Professionals

Speed up your creative production time and put an end to tedious scaling with the DB 300 opaque art projector. It mounts on your drawing board and projects down, directly onto your work surface.

Scale range is 3 times enlargement and 40% reduction on your table top; 8 times on the floor or lower table, and with the side mount feature, 18 times onto the wall.

Project in color and opaque copy, three dimensional object, as well as slides and tranparencies (accessory required).

It's on display at your local art supply store. Ask for a hands-on demonstration.

For complete details, call or write for a free brochure.

Artograph, Inc.
Dept. UL; 2626 N. Second Street
Minneapolis, MN 55411 612/521-2233

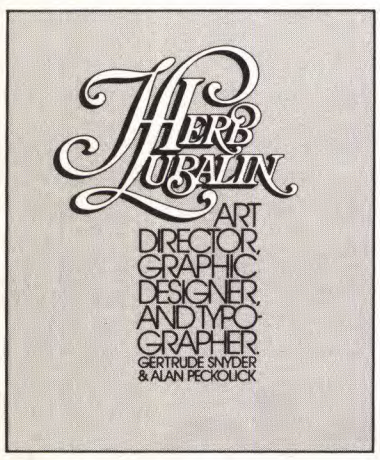
artograph

☐ Please send brochure with complete specifications and price.

Name_____ Phone( )_____
Title/Position _____
Company_____
Address _____
City_____ State_____ Zip_____
My art supplier dealer is_____ Location_____

Artograph, Inc., 2626 N. Second St., Minneapolis, MN 55411

WHO WAS HERB LUBALIN?



His deception in calligraphy class helped him cheat his way into the art profession. And long before he established his reputation, the Display Guild told him he "had no talent for such work," and fired him from a job that paid a mere five dollars a week!

These laughable anecdotes and more about the genius responsible for U&lc's editorial and design for over 20 years are revealed in *Herb Lubalin: Art Director, Designer and Typographer.*

The definitive book about the typographic impresario and design master of our time, *Herb Lubalin* was written by Gertrude Snyder and designed by Alan Peckolick. It is illustrated with more than 360 examples of Lubalin's award-winning work for editorial and book design, logos and letterheads, advertising and sales promotion, plus the best of U&lc.

184 pages
9" x 11⅞" Clothbound
360+ illustrations
(184 in color)

"The magnitude of Herb Lubalin's achievements will be felt for a long time to come.... I think he was probably the greatest graphic designer ever."
—Lou Dorfsman, Vice President, Creative Director, Advertising and Design, CBS Inc.

SPECIAL OFFER FOR U&lc READERS
Reserve your copy(ies) of the definitive *Herb Lubalin* now and pay only $35.00* per copy. Retail Value: ($39.95)
Postage and handling are FREE in the U.S. and Canada.

Please reserve ____ book(s) at $35.00* each (price includes shipping) for a total of $_____.
*(New York residents, please add appropriate sales tax.)

☐ My check or money order (U.S. currency only) payable to American Showcase is enclosed.
Charge my ☐ AMEX ☐ Visa ☐ MasterCard
Or call: (212) 245-0981.

Account # _____ Expires _____
Credit Card Signature _____
Name _____
Company _____
Address _____
City _____ State _____ Zip _____
AMERICAN SHOWCASE 724 Fifth Avenue New York, NY 10019

U C D A

GOT THE MUNCHIES?

Hungry for knowledge?
Have a craving for excellence?
Stimulated by the association of others in the design profession?
Satisfy your creative appetite with a membership in **University and College Designers Association.**

At UCDA's annual conference and show, members exhibit works in a nationally recognized design competition, hear world-renowned speakers like **Milton Glaser, Saul Bass, Heather Cooper, and Arnold Saks,** and participate in exhilarating workshops.

Join us at the **Chicago Marriott September 22-25, 1985,** for UCDA's 15th annual conference.

UCDA...the flavor lingers on.

UCDA

For more information on membership, the conference, and the competition **(deadline for entries is June 28!)** fill out and send the information form to **UCDA, 2811 Mishawaka Avenue, South Bend, IN 46615, or call 219-288-UCDA.**

Name & Title _____
Address _____
City, State, Zip _____
Telephone _____
University/College/Company _____
_____

Ulc

U C D A

TIME-SAVING TOOLS FOR LAYOUT, DESIGN & DRAWING

BOARD-MATE™

BOARD-MATE is a precision, plastic template for the quick ruling of mechanical boards for any page or spread size. Unique corner guides allow for precise ruling of trim and center marks. Full 1/16 inch scales are provided on all sides of the template.

PUT-LINES®

PUT-LINES is a new, precision-engineered drawing tool for engineers, architects and graphic artists. The unique, precision rollers of PUT-LINES greatly aid in the drawing of parallel lines, center lines, lines at any angle, and accurate dimension lines. Inch, metric and engineering models are available. Plastic storage case included.

GRAPHIC PRODUCTS CORPORATION

☐ PLEASE SEND ME CATALOG SUPPLEMENT NO. 7A INCLUDING INFORMATION ON BOARD-MATE & PUT-LINES.

COMPANY _____
ATTENTION _____
STREET _____
CITY _____
STATE _____ ZIP _____

U & lc 6-85

MAIL TO: GRAPHIC PRODUCTS CORP., 3601 EDISON PL., ROLLING MEADOWS IL 60008

CUSTOM MODIFICATIONS

Our digitized typesetting system enables us to perform electronic character modification, condensing or expanding a typeface without altering its distinctive design. This enhances the readability of certain text faces; in addition it allows you to pack more words into a limited space. The next time you say, "I'd like to use a condensed version of that face" or "Our ad would read better if that short copy block were somewhat extended" remember, we can do it. At no extra cost. *Thinking neatly done.*

14 POINT KEYBOARD EXPANDED & CONDENSED

ITC GALLIARD & ITALIC

If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was initiated with the avowed object and confident promise of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased, but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. *"A house divided against itself cannot stand."* I believe this government cannot endure permanently half slave and half free.—*Abraham Lincoln, 1858.*

14 POINT NORMAL

CUSTOM MODIFICATION

If we could first know where we are, and whither we are tending, we could better judge what to do, and how to do it. We are now far into the fifth year since a policy was initiated with the avowed object and confident promise of putting an end to slavery agitation. Under the operation of that policy, that agitation has not only not ceased, but has constantly augmented. In my opinion, it will not cease until a crisis shall have been reached and passed. *"A house divided against itself cannot stand."* I believe this government cannot endure permanently half slave and half free.—*Abraham Lincoln, 1858.*

14 POINT KEYBOARD CONDENSED

mjb
(212) 687-8840 TYPOGRAPHY
216 E 45 ST NEW YORK NY 10017

THERE IS NO FINER LINE.

REFORM® REFOGRAPH TECHNICAL PENS FROM ALVIN.

Designers . . . draftsmen . . . architects . . . artists . . . technical pen users everywhere are being drawn to Reform Refograph technical pens. By their quality. By their versatility. And by the most important quality a technical pen can have: DEPENDABILITY.

Reform technical pens have a unique capillary system that prevents them from clogging, blotting or skipping. They get the job done quickly. Accurately. And without causing the frustration users experience when the tool of their trade quits in the middle of an important project.

The Reform technical pen gives you a consistent line width every time. And, because of precise machining, it has the ability to work at much sharper angles than other technical pens.

People everywhere are learning that when it comes to dependability, versatility and precision, the Reform line is virtually unparalleled.

Corporate Headquarters
P.O. Box 188UL, Windsor, CT 06095
(203) 243-8991

Distribution Centers in Dallas, TX and Sacramento, CA

ALVIN

ALVIN
WE DRAW PERFECTION.

WE CATER TO CREATORS

It's tough for art directors to come up with the great idea. Not to mention execute it – under deadlines that could put you under.

The last thing you need to worry about is getting the type you ordered last night delivered on time this morning. Only to find you have to send it back.

If fine typography, overnight service, and attention to detail are what you're looking for, look to Granite Graphics to deliver.

Some of the best in the business give Granite their business. Because part of being creative is knowing a good thing when you see it.

Gg
GRANITE GRAPHICS
Fine Typography
19 Franklin Place, Rutherford, N.J. 07070
201-438-7398 212-772-0364

This ad was typeset, then made up, in one piece, on VISION.

new

STEP-BY-STEP *graphics*

The New, How-to Reference Magazine for Visual Communicators!

Published in association with Dynamic Graphics Educational Foundation

By providing practical, how-to feature material which* emphasizes the process, not the end product, *STEP-BY-STEP GRAPHICS addresses your specific needs and those of other working professionals.

A sampling of career-enhancing articles you'll find in coming issues

How To Design Attention-Getting Graphs and Charts with TIME Magazine ☐ **Bob Peak Illustrates a Cover for STEP-BY-STEP GRAPHICS** ☐ **How To Start, Index and Expand a Scrap File** ☐ **Six Easy Steps for Evaluating a Color Transparency for Reproduction** ☐ **The ABCs of Type** ☐ **Limited-Budget Newsletter Design** ☐ **A Multi-Image Slide Show Using Computer Graphics** with a Crystal AMI award-winner ☐ **How To Design an Annual Report** with Corporate Annual Reports, Inc. ☐ **Paper Sculpture: A Design Alternative** ☐ **How To Be a Multi-Specialist in the '80s & Beyond** with Edward M. Gottschall ☐ **Capturing Personality Via Caricature** with Gerry Gersten ☐ **A Step-By-Step Hand-Lettering Project** ☐ **A Guide to 35mm Photography for Audio-Visual Communicators** ☐ **How To Build Your Portfolio** ☐ **Bill Nelson Illustrates a Cover for STEP-BY-STEP GRAPHICS** ☐ **John Sposato Designs & Illustrates a Cover for the Book "Queenie"** ☐ **Exercises in Creativity: Enhancing the Birthing Process** ☐ **How a Fortune 500 Firm Is Using Computer Graphics for Package Design** ☐ **The Photocopier: A Creative's Best Friend** ☐ **How To Set Pricing Guidelines for Your Work** ☐ **Point-of-Purchase Design** with an award-winning creative team ☐ **Newsletter Nameplate Design** ☐ **A Logo Design** with award-winning designer Alan Wood ☐ **The Cutting Edge: How To Design for the Laser** ☐ **Designing a Metropolitan Opera Poster** with Shapiro Design Associates ☐ **How To Improve Your Images: Step-By-Step Critiques** by Jan White ☐ **Jeff MacNelly Draws a Political Cartoon** ☐ **Airbrushing**

The limited edition, premiere issue of STEP-BY-STEP GRAPHICS will appear in October, 1985. Subsequent issues will be published bi-monthly starting with the January-February 1986 issue.

To reserve your copy of the limited edition, premiere issue of STEP-BY-STEP GRAPHICS simply complete the Charter Subscription form below and mail by October 1, 1985 or call:

TOLL FREE 1-800-255-8800
(In Illinois 1-800-533-8800).

STEP-BY-STEP GRAPHICS MAGAZINE 6000 N. Forest Park Drive, P.O. Box 1901, Peoria, IL 61656-1901

STEP-BY-STEP GRAPHICS
A New Resource for Professional Growth

Send No Money! CHARTER SUBSCRIPTION FORM

☐ **Yes,** I want to be a Charter Subscriber to STEP-BY-STEP GRAPHICS at the special prepublication price of $39.00, a savings of $23.00 off the total $62.00 value. I understand that included will be an annual cross-reference index and one FREE Binder.

I understand that after reviewing the Premiere Issue of STEP-BY-STEP GRAPHICS, I may cancel my subscription with no obligation and receive full credit. However, the Premiere Issue will be mine to keep FREE.

ATTENTION (please print or type) _____ TITLE _____

COMPANY (If applicable) _____

STREET _____

CITY _____ STATE _____ ZIP _____

TYPE OF BUSINESS _____

BUSINESS PHONE (area code) _____ If evening only, check here ☐

AUTHORIZED BY _____ (signature and title)

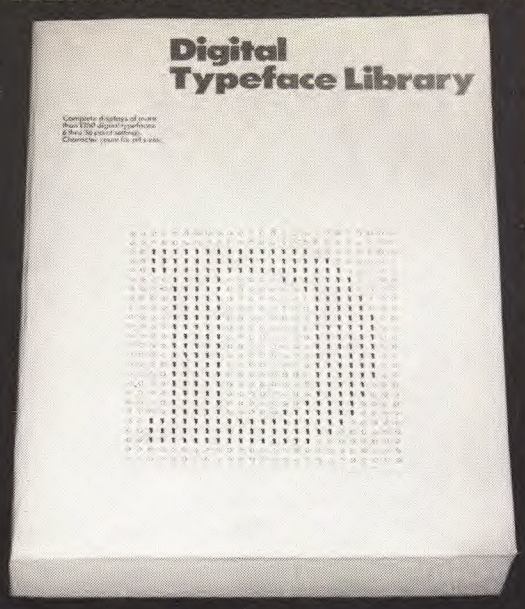
FOR OFFICE USE SBS-ULC

Important: As a business publication, auditing procedures require us to obtain certain information about our subscribers. Please check the appropriate box so that we may process your Charter Subscription without delay. Thank you.

☐ Corporation ☐ Design Studio ☐ Publishing ☐ Other (please specify) _____
☐ Audio Visual ☐ Advertising Agency ☐ Graphic Arts Firm
☐ Photographer ☐ Illustrator ☐ Government ☐ Educational Institution

STEP-BY-STEP GRAPHICS MAGAZINE
6000 N. Forest Park Drive,
P.O. Box 1901,
Peoria, IL 61656-1901

INTRODUCING THE FIRST COMPREHENSIVE



The *Digital Typeface Library* is the first and most comprehensive showing of over 1,350 digital typefaces assembled for the art director, designer or serious student. Technology has outpaced type books—no other single source currently shows the full availability of type being produced on today's state-of-the-art digital typesetting machines. To keep yourself and your studio in touch with today's typography, we strongly urge you to buy this valuable book.

DIGITAL TYPEFACE LIBRARY
9" x 12"/760 pages/perfect bound
Printed on high quality, semi-gloss paper the Digital Typeface Library shows over 1,350 digital typefaces with a complete alphabet for every face. Text faces are shown 6 to 36 point and display faces are shown 12 to 36 point in line-spaced paragraphs. Character counts for every face and size and a character counter is included on every page. Front matter explains digitization, tracking, kerning and offers information on typeface identification complete with diagrams.

DIGITAL TYPEFACE LIBRARY CO.
3 West 36th St., New York, NY 10018

Please send me _____ copies of the Digital Typeface Library catalog at $90.00 per copy. I have enclosed a check made payable to Digital Typeface Library Co. in the amount of $ _____. (Shipping and handling is included in the book price) NY orders add local sales tax. Thank you.

Name _____

Address _____

City _____ State _____ Zip _____

THE DESIGN REVOLUTION CONTINUES!

PRATT CENTER FOR COMPUTER GRAPHICS IN DESIGN
COMPUTER GRAPHICS PROGRAM FOR PROFESSIONALS

COMPUTER GRAPHICS FOR DESIGN 85

OCTOBER 19-20, HYATT UNION SQUARE, SAN FRANCISCO

Forty experts in eight half-day seminars point the way!
Computer Graphics for Graphic Design, Advertising Design,
Publication Design, Animation, Business Graphics,
Video Graphics, Industrial Design, Packaging Design.
Plus manufacturer exhibits.

COMPUTER GRAPHIC ARTS 85

DECEMBER 8-11, MARRIOTT MARQUIS, NEW YORK

Thirty top consultants, vendors and users discuss major trends, impact and application of computer graphics to Print, Video and Multimedia in this pace-setting fifth annual conference. Includes introductory tutorials and an exhibit of advanced CG equipment for the graphics arts.

For free brochure call or write—
Perry Jeffe, Director
Pratt Center - Dept U
9 Skyline Drive
Hawthorne, NY 10532
914-592-1155

PRATT CENTER FOR COMPUTER GRAPHICS IN DESIGN

FORM·X·FILM™

SELF-ADHESIVE VINYL FILMS FOR INDOOR & OUTDOOR GRAPHICS

AVAILABLE IN ROLLS AND SHEETS

ILLUMINATED SIGNS | OUTDOOR SIGNAGE | WINDOW GRAPHICS
VEHICLE GRAPHICS | EXHIBITS & DISPLAYS | SCREEN PRINTING
MASKS & STENCILS | PROTECTIVE COVERINGS | VISUAL ART PROJECTS

ALL FORM-X-FILM PRODUCTS ARE AVAILABLE IN:
• 20" × 26" SHEETS • 20" × 15' ROLLS • 40" × 18' ROLLS

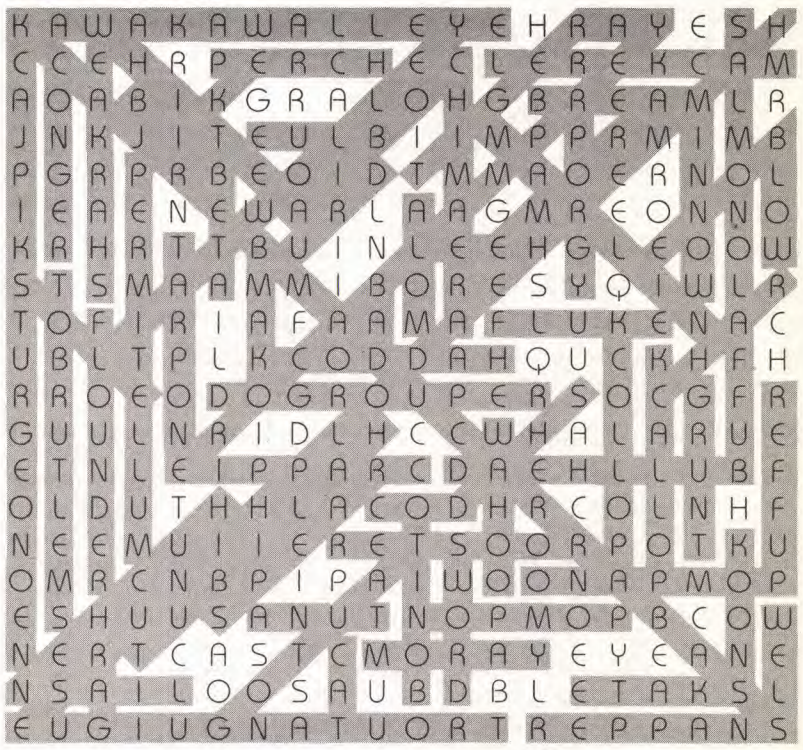
☐ PLEASE SEND FORM-X-FILM FULL COLOR CATALOG

COMPANY _____
ATTENTION _____
STREET _____
CITY _____
STATE _____ ZIP _____

U & lc 6-85
MAIL TO: GRAPHIC PRODUCTS CORP., 3601 EDISON PL., ROLLING MEADOWS IL 60008

FORM-X-FILM SELECTION INCLUDES:
MATTE & GLOSS TRANSPARENT COLORS
MATTE & GLOSS OPAQUE COLORS
CLEAR FILMS
SPECIALTY FILMS

Solution to puzzle on page 26.



WHEN IT COMES TO LANGUAGES NOBODY EVEN COMES CLOSE.

Spectrum is North America's unique resource for the preparation of graphic communications in languages other people read and understand. Foreign language advertising, public relations, promotion, audio-visuals, packaging, marketing communications, and architectural graphics. From the initial step of translation, through superb typography, to finished mechanical art, Spectrum is clearly Number One; and nobody else runs even a close second.

NOBODY ELSE COMES CLOSE

to matching Spectrum's more than 30 years' experience in multilanguage graphics.

NOBODY ELSE APPROACHES

the breadth of Spectrum's typeface library for foreign language composition. Over 5,000 text and headline styles for Latin-alphabet languages, plus America's largest selection of non-Latin scripts, many exclusively designed for us.

NOBODY ELSE OFFERS

nearly so many alphabets of the world, including those used for printing Arabic, Hebrew, Japanese, Hindi, Russian, Greek, Chinese, Bengali, Korean, Punjabi, Armenian, Thai, and many others. We've even got fonts for Hieroglyphics and Cuneiform.

NOBODY ELSE WORKS

in so many languages: every one used in international communications from Afrikaans to Zulu, and then some.

NOBODY ELSE PROVIDES

such a complete service. Not just translation and type, but full camera, art, alphabet modifications, and slide-making facilities as well.

SPECTRUM IS THE ONLY SOURCE

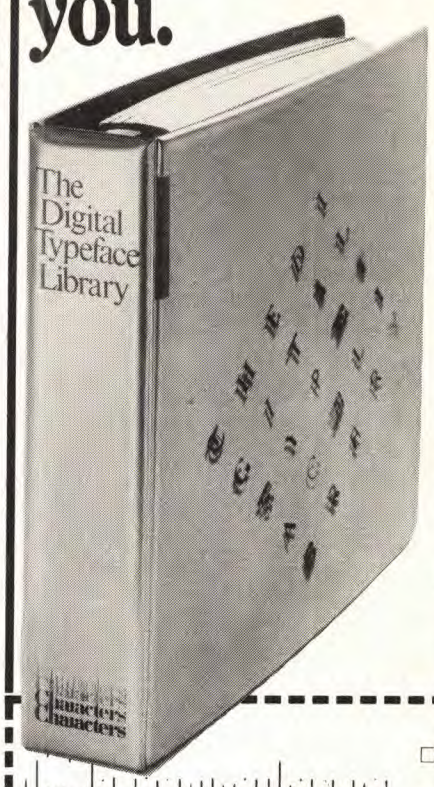
to consider for your foreign language graphics. Only if second best isn't good enough.

If you'd like to learn more about multilanguage communication, ask for a complimentary subscription to our fascinating and award-winning quarterly newsletter.

SPECTRUM®

225 West 39th Street New York 10018
As close as your phone at (212) 391-3940

We'll sell it to you for $90 ...but we'd rather give it to you.



We're Characters. We're a state-of-the-art typographer, featuring computerized digital typography, color proofing, telecommunications, and the first comprehensive digital type specimen book.

Characters is the first typographer to provide a complete display of all the Mergenthaler 202 and ITC faces. Our unique catalog has 760 pages showing over 1,350 digital typefaces. Contained in a handsome silver binder our catalog features complete alphabets for every face. Text faces are set 6 to 36 point and display faces are set 12 to 36 point in line-spaced paragraphs.

We've included a character count for every face and size and a measuring counter on every page. We've also included explanations of digitization, tracking and kerning. There's information on typeface identification, complete with illustrations, as well as selected quotes to keep life interesting.

Frankly, we're proud of our work and we're proud of our new "Digital Typeface Library"—so proud in fact that we'd like to show it to you in person, do a little bragging and maybe even leave it with you.

Or, you could just buy it for $90.

Characters
Characters
5 W. 36 St., New York, N.Y. 10018

Dear Characters,

☐ Your new digital typeface catalog sounds great and I want it. Call me and let's get together.

☐ Your catalog sounds great but I'm very busy, so here's $90—send me *The Digital Typeface Library* pronto.

Name

Address

City State Zip

Dick Blick's new catalog brings art & design together

Before now, we had a catalog for fine artists and another catalog for graphic designers.

This year there is just one Dick Blick catalog, a completely revised, large-format, 448-page book, one-third in 4-color. It features the finest oil paints and the newest in technical pens, tools for ceramics and weaving, as well as sign paints and airbrushes.

This catalog just may be the best you'll see all year for the art materials you need for your job — and your hobbies. It's worth more than $2.00, but that's all we're asking.

74 years of mail-order experience!

Please send me the 1985 catalog. I'm enclosing $2.00.

Name Company Address City State Zip UL

Dick Blick
Dept. UL, Box 1267
Galesburg, IL 61401

"Blick Ships Quick" from 4 locations nationwide!

WOULDN'T IT BE GREAT IF ONE TYPOGRAPHER HAD EVERYTHING YOU NEED?

Photo-Lettering, Inc. is your Full Service typographic studio with headline and text typesetting (over 10,000 display faces and over 700 text faces, many exclusive), complete ad make up, special effects, Spectrakrome color prints, and over 30 other services under our roof to meet your graphic requirements.

Photo Lettering Incorporated

216 EAST 45 STREET · NEW YORK CITY 10017 · 212-490-2345

SET IN EXCLUSIVE PHOTO-LETTERING FACES: OLIVE GRAPHIC BOLD 8736 (HEADLINE) AND OLIVE GRAPHIC BOOK 8740 (TEXT)

LOVE

WITH MORE THAN ONE HEART.™

(112) U. P. C. LOVE
BLACK & RED ON WHITE.

BODY TYPE™

T-SHIRTS ARE TOP-QUALITY PRE-SHRUNK 100% HEAVY WEIGHT COTTON. FOR COMFORTABLE LEISURE AND ACTIVEWEAR. AVAILABLE IN SIZES: S, M, L, XL.

$10.00 EA.

(114) LIBERTY LOVE
RED & BLUE ON WHITE.

(102)
BLACK ON WHITE.

(115) I'M IN LOVE
MAGENTA ON WHITE

ARTHOUSE
P.O.BOX 671
F.D.R. STATION
NEW YORK, NY. 10150

PLEASE SEND ORDERS TO ABOVE ADDRESS
PLEASE SEND ME:
( )____ Sizes:
( )____ Sizes:
Amt. Enclosed $____
Charge my: ☐ Visa ☐ Mastercard
Name____
Acct. Number____
Exp. Date____
Signature____
Ship to:
Name____
Address____
City____
State____ Zip____

designer
(108)
BLUE ON WHITE.

ARTIST
(110) GREEN ON WHITE.

ALL ORDERS are via UPS. Please include your name with street address and $2.50 per order for shipping and handling charge. There is an additional $5.00 charge for each order to Alaska and Hawaii. Please include N.Y. sales tax (if any). Use credit card or money order for prompt service (no C.O.D.'s accepted).

© 1985 Arthouse Co.

Cont. from page 23.

Modern Ornament and Design
by J. N. Halsted

After being out of print for nearly 60 years we once again can study the work of J. N. Halsted, master signpainter. His elaborately-detailed designs show the Art Nouveau style of the '20s as well as artistic influences from the Chinese, Egyptian, Celtic and American Indian cultures.

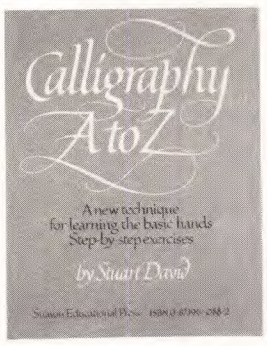
Instruction is provided on the fundamentals of design, including planning, balance, composition, layout and color. Half the book is devoted to hundreds of b/w designs of all types and can be used as clip art.

ST Publications, 407 Gilbert Avenue, Cincinnati, OH 45202. 11 x 8½". 200 pages. $19.95.

Calligraphy A to Z
by Stuart David

This book offers "new, better, and faster" techniques for learning calligraphy. It uses 13 basic strokes instead of the traditional 70. The book emphasizes understanding the structural elements of letters which all letters have in common. It features step-by-step exercises for learning the basic "hands."

Stravon Educational Press, 845 Third Avenue, New York, NY 10022. 208 pages. 8½ x 10¾". Hardbound. $17.95.



Do-It-Yourself Graphic Design
Consultant Editor John Laing

Written for those with no prior knowledge of the subject. Beginning with the basics of design—how to choose type, the combining of illustrations and typefaces, etc. and then gives step-by-step instructions for preparing original artwork in any medium. Discusses every possible method of graphic reproduction from silkscreening to photolithography.

Appendices cover computer graphics as well as imposition, folding and binding. Glossary of design and printing terms. Indexed.

Facts On File, Inc., 460 Park Avenue South, New York, NY 10016. 7¾ x 8¼". 160 pages. 150 color and b/w photographs and over 100 b/ws. $13.95.

RSVP-10 The Directory of Creative Talent

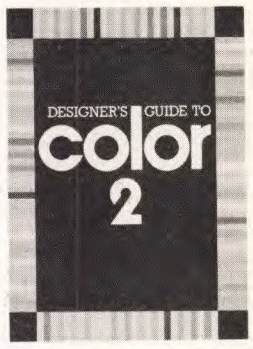
The tenth anniversary edition of this creative directory showcases the work of 248 illustrators, designers, photographers. More than 350 full-color reproductions.

RSVP, P.O. Box 314, Brooklyn, NY 11205. 328 pages. 5½ x 8½". $15.95.

Designer's Guide to Color 2

Illustrates 1104 innovative color combinations in groups, pastels through deep tones. Colors are produced by combinations of tints of the four process colors. For each color the tint percentages are given.

Chronicle Books, One Hallidie Plaza, San Francisco, CA 94102. 120 pages. 6 x 8¾". Cloth, $16.95. Paper, $9.95.



Primer for Typography

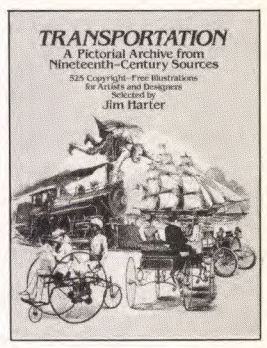
A fast, readable summary of the history of typography, typeface design, typesetting methods with emphasis on today's technologies. Includes a glossary of terms used in today's world of computerized typesetting.

Howarth & Smith Limited, 35 Mobile Drive, Toronto, M4A 2P6, Canada. 82 pages. 5⅜ x 8½". Paper. $11.95.

Transportation

A pictorial archive from nineteenth century sources. Selected by Jim Harter, these 525 copyright-free illustrations are divided into nine categories: horse-drawn vehicles, sleighs, bicycles, trolleys, trains, cars, ships, airships and miscellaneous transports. Choices are available from pack animals to rickshaws.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 160 pages. 8⅞ x 11¾". Paper. $6.95.



The Prints of Robert Motherwell
by Stephanie Terenzio

A Catalogue Raisonné 1943-1984
by Dorothy C. Belknap

Robert Motherwell is regarded as one of America's most important artists. This book begins with prints he created more than 40 years ago and coming up to new editions completed just before this volume went to press. It includes a catalogue raisonné (classified) of all his graphics from 1943 through 1984, covering almost 350 prints in the mediums of engraving, lithography, silkscreen, etching, aquatint, mezzotint, monotype, collage and others. An Appendix covers selected signed posters, important print images which have not yet been editioned, and several works which do not fall within the generally accepted definition of "original print." Each work is documented and reproduced, nearly 250 of them in full color, the rest in duotone, capturing every nuance of the artist's rich blacks.

There is an extensive series of interviews with his "collaborators," as Motherwell calls his associates. These interviews, and the accompanying photographs, provide details of the aritst's working methods and reveal how certain of the prints were made, offering first-hand insight into Motherwell's creative process.

Hudson Hills Press, Inc., 220 Fifth Avenue, Suite 301, New York, NY 10012. 304 pages. 9 x 12". Note by Motherwell, biographical outline (with a complete listing of print exhibitions), selected bibliography and an index. $50.00.

ITC™ LICENSED

itc

ONLY THE FOLLOWING SUBSCRIBER COMPANIES ARE LICENSED TO MANUFACTURE AND SELL ITC TYPEFACES

ABL Computer Technologies Ltd.
43/44 Albemarle Street
London W1X 3FE
England
01-499-9461
Daisy Wheels and Thimbles

AM International, Inc. Varityper Division
11 Mt. Pleasant Avenue
East Hanover, N.J. 07936
(201) 887-8000
Phototypesetters and Photo-lettering Systems

Adobe Systems, Inc.
1870 Embarcadero
Palo Alto, Calif. 94303
(415) 852-0271
Interactive Software Tools for Graphic Arts

Allied Linotype Company
425 Oser Avenue
Hauppauge, New York 11788
(516) 434-2000
Linoterm, V-I-P, Linotron, Omni-tech CRTronic, Phototypesetting Equipment and Systems

Alphatype Corporation
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
AlphaSette and AlphaComp Phototypesetting Systems
CRS Digital Phototypesetter

Artype, Inc.
3530 Work Drive
P.O. Box 7151
Fort Myers, Fla. 33901
(813) 332-1174
800-237-4474
Dry Transfer Letters
Cut Out Letters

Aston Electronic Designs Ltd.
125/127 Deepcut Bridge Road
Deepcut, Camberley,
Surrey GU16 6SD
England
0252 836221
Video Character Generators

Autologic, Inc.
1050 Rancho Conejo Boulevard
Newbury Park, Calif. 91320
(213) 899-7400
APS-4/APS-5 CRT Phototype-setter Composition and Typesetting Systems

Autologic SA
1030 Bussigny Pres Lausanne
Switzerland
021/89.29.71
Bobst Graphic Products and Phototypesetting Systems

H. Berthold AG
Teltowkanalstrasse 1-4
D-1000 Berlin 46
West Germany
(030) 7795-1
Diatronic, ADS 3ooo, Diatext, Diatype, Staromatic, Staromat, Starograph

Berthold of North America
610 Winters Avenue
Paramus, N.J. 07652
(201) 262-8700
Diatronic, ADS, Diatype, Staromat, Diasetter, Repromatic

Camex Inc.
75 Kneeland Street
Boston, Mass. 02111
(617) 426-3577
SuperSetter Digital Imaging Systems for Text

Cello-Tak Mfg., Inc.
35 Alabama Avenue
Island Park, L.I., N.Y. 11558
(516) 431-7733
Dry Transfer Letters

Chartpak
One River Road
Leeds, Mass. 01053
(413) 584-5446
Dry Transfer Letters

Compugraphic Corporation
200 Ballardvale Street
Wilmington, Mass. 01887
(617) 944-6555
EditWriters, CompuWriters, Text Editing Systems, MCS™ 8200, 8400, 8600, Accessories and Supplies

Digital Visions, Inc.
454 West 46 Street
New York, N.Y. 10036
(212) 581-7760
Interactive Computer Graphics Software

Filmotype
7711 N. Merrimac Avenue
Niles, Illinois 60648
(312) 965-8800
Film Fonts

Fonts
Hardy/Williams (Design) Ltd.
300A High Street
Sutton, Surrey
SM1 PQ England
01-636-0474
Font Manufacturer

Fundición Tipografica Neufville, S.A.
Puigmarti, 22
Barcelona-12
Spain
219 50 00
Poster Types

Geographics, Inc.
P.O. Box R-1
Blaine, WA 98230
(206) 332-6711
Dry Transfer Letters

Graphic Products Corporation
3601 Edison Place
Rolling Meadows, Ill. 60008
(312) 392-1476
Formatt Cut-out Acetate Letters and Graphic Art Aids

Graphics, Inc.
16001 Industrial Drive
Gaithersburg, Maryland 20877
(301) 948-7790
Manufacturer of Dry Transfer Systems

Harris Corporation Harris Composition Systems Division
P.O. Box 2080
Melbourne, Florida 32901
(305) 259-2900
Fototronic 4000, TXT, 1200, 600 CRT 7400, 7450

Dr.-Ing Rudolf Hell GmbH
Grenzstrasse 1-5
D2300 Kiel 14
West Germany
(0431) 2001-1
Digiset Phototypesetting Equipment and Systems, Digiset-Fonts

High Technology Solutions
P.O. Box 3426
Poughkeepsie, N.Y. 12603
(914) 473-5700
MPS Front End System and Fastsetter Typesetter

Information International
5933 Slauson Avenue
Culver City, Calif. 90230
(213) 390-8611
Phototypesetting Systems

International Business Machines Corporation
Old Orchard Road
Armonk, N.Y. 10504
Electronic Printing Systems

International Type Fonts ApS
c/o Cooper & Beatty, Limited
401 Wellington Street West
Toronto M5V 1E8
(416) 364-7272
Type Discs for Harris 600, 1200, 4000, TXT Typesetters

Itek Composition Systems Division
34 Cellu Drive
Nashua, N.H. 03060
(603) 889-1400
Phototypesetting Systems and Equipment, Film Strips, Standard and Segmented Discs, and Digitized Fonts

Esselte Letraset Letraset Limited
St. Georges House
195/203 Waterloo Road
London SE1 84J
England
(01) 930-8161
Dry Transfer Letters

Letraset USA Inc.
40 Eisenhower Drive
Paramus, N.J. 07652
(201) 845-6100
Dry Transfer Letters

Linographics
770 N. Main Street
Orange, California 92668
(714) 639-0511
Display Typesetters, 2″ Film Fonts

Mecanorma
78610 LePerray-en-Yvelines
Paris, France
483.90.90
Dry Transfer Letters

MegaCom, Inc.
3925 Coconut Palm Drive
Suite 115
Tampa, Florida 33619
(813) 626-6167
Non-Impact Page Printing Systems

Metagraphics Division of Intran Corp.
4555 W. 77th Street
Edina, Minn. 55435
(612) 835-5422
Digital Fonts for Xerox 9700

Microtype
8 Faubourg St. Jean
21200 Beaune
France
Film Fonts Manufacturer
Alphabet Designers

The Monotype Corporation Ltd.
Salfords, Redhill, Surrey,
England
Redhill 6 5959
Visual Communications Equipment

NEC Information Systems, Inc.
1414 Massachusetts Avenue
Boxborough, Mass. 01719
(617) 264-8000
Personal and Small Business Computer Systems, Printers and Peripherals.

Officine Simoncini s.p.a.
Casella Postale 776
40100 Bologna
Italy
(051) 744246
Hot Metal Composing Matrices and Phototypesetting Systems

PhotoVision Of California, Inc.
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Spectra Setter 1200, Visual Display Setter, and 2″ Film Fonts

Pressure Graphics, Inc.
1725 Armitage Court
Addison, Illinois 60101
(312) 620-6900
Dry Transfer Letters

Prestype, Inc.
194 Veterans Boulevard
Carlstadt, N.J. 07072
(201) 933-6011
Dry Transfer Letters

Purup Electronics
28 Jens Juuls Vej
DK 8260 VIBY J
Denmark
Tel: 456-28 22 11
Laser Forms Printer

Quantel Ltd.
Kenley House
Kenley Lane
Kenley, Surrey
CR2 5Yr
England
01-668-4151
Designers and Manufacturers of Digital Television Broadcasting Equipment; the Paint Box

Ryobi Limited
762 Mesaki-Cho
Fuchu-Shi
Hiroshima-Ken 726
Japan
Text/Display Phototypesetters

Scangraphic Dr. Böger GmbH
Rissener Strasse 112-114
2000 Wedel/Hamburg
West Germany
(04103) 6021-25
Manufacturer of the Scantext Phototypesetting System, Frontend, Typesetter, Graphic Page, Logoscanner, Interfaces and Digital Fonts

Simulation Excel A.S.
Dag Hammarskjolds vei 15
Oslo 5
Norway
Tel: 47-2-15 66 90
PAGEscan Digital Typesetter
PAGEcomp Interactive Ad and Page Make-up Terminal

Southern Systems, Inc.
2841 Cypress Creek Road
Ft. Lauderdale, Fla. 33309
(305) 979-1000
Electronic Printing Systems

Special Graphic Lettering Systems Holland B.V.
Lijnbaanstraat 13
P.O. Box 525
2220 AM KATWIJK
Holland
01718-26114/22871
Dry Transfer Lettering

D. Stempel AG
Hedderichstrasse 106-114
D-6000 Frankfurt 70
West Germany
(069) 6068-0
Typefaces and Fonts for Analog and Digital Typesetters and other Visual Communication Equipment

Sumitomo Bakelite Co., Ltd.
2-2, 1-chome, Uchisaiwai-cho
Chiyoda-ku, Tokyo 100, Japan
(03) 595-9391
Printwheels, Daisy Wheels and Thimbles.

Tactype, Inc.
12 West 26th Street
New York, N.Y. 10001
(212) 924-1800
Dry Transfer Letters

Technographics/Film Fonts
P.O. Box 552
Culver City, Calif. 90230
(213) 870-4828
Toll Free: 800-421-4106
Film Fonts, Studio Film Kits, and Alphabet Designers

TypeMasters, Inc.
29-31 E. Lancaster Avenue
Ardmore, Pa. 19003
(215) 649-2546
2″ Film Fonts

URW Unternehmensberatung
Karow Rubow Weber GmbH
Harksheider Strasse 102
2000 Hamburg 65
West Germany
(040) 602 1071
IKARUS—Digital Type Production
SIGNUS—Type Setting with Foils

Varitronics Systems, Inc.
9959 Valley View Road
Eden Prairie, Minn. 55344
(612) 944-5070
Merlin Electronic Lettering Systems for the Office

Visi-Graphics
8119 Central Avenue
Washington, D.C. 20027
(301) 366-1144
Dry Transfer Letters

Visual Graphics Corporation
5701 N.W. 94th Avenue
Tamarac, Florida 33321
(305) 722-3000
Manufacturer of Photo Typositor and Original Typositor Film Fonts

Xerox Corporation Corporate Font Center
701 South Aviation Boulevard
El Segundo, Calif. 90245
Mail Stop A3-23
(213) 536-9721

Zipatone, Inc.
150 Fencl Lane
Hillside, Illinois 60162
(312) 449-5500
Dry Transfer Letters

AUTHORIZED SUPPLIERS OF ITC TYPEFACES IN DIGITAL FORM

ADOBE SYSTEMS INC.
BITSTREAM INC.
COMPUGRAPHIC CORPORATION
D. STEMPEL AG
URW UNTERNEHMENSBERATUNG

AUTHORIZED DISTRIBUTORS OF ITC TYPEFACES

AGFA-GEVAERT N.V.
BITSTREAM INC.
DATALOGICS INCORPORATED
DELPHAX SYSTEMS
DICOMED CORPORATION
DIGITAL EQUIPMENT CORPORATION
DIGITIZED INFORMATION SYSTEMS CORPORATION (GHENT, BELGIUM)
EOCOM
GENERAL OPTRONICS CORPORATION
KANEMATSU ELECTRONICS LIMITED
SCITEX CORPORATION LTD.

FOR FURTHER INFORMATION WRITE OR CALL: **INTERNATIONAL TYPEFACE CORPORATION 2 HAMMARSKJOLD PLAZA, NEW YORK, NEW YORK 10017 (212) 371-0699 TELEX: 669204**

Name Nom

Company Firme Firma

Title Fonction Beruf

Street Address Rue et n° Strasse

City Ville Postleitzahl und Orf

Country Pays Land Code Postal Zip Code

Quantity Quantité Anzahl		Unit Price Prix unitaire Einzelpreis	Total Total Gesamtpreis
ITC BOOKLETS:			
___	ITC American Typewriter®	$1.00	
___	ITC Avant Garde Gothic® with Oblique	1.00	
___	ITC Avant Garde Gothic® Condensed	1.00	
___	ITC Barcelona®	1.00	
___	ITC Bauhaus®	1.00	
___	ITC Benguiat®	1.00	
___	ITC Benguiat® Condensed	1.00	
___	ITC Benguiat Gothic®	1.00	
___	ITC Berkeley Oldstyle®	1.00	
___	ITC Bookman®	1.00	
___	ITC Caslon No. 224®	1.00	
___	ITC Century® with Condensed	1.00	
___	ITC Cheltenham® with Condensed	1.00	
___	ITC Clearface®	1.00	
___	ITC Cushing™	1.00	
___	ITC Élan™	1.00	
___	ITC Eras®	1.00	
___	ITC Fenice®	1.00	
___	ITC Franklin Gothic®	1.00	
___	Friz Quadrata	1.00	
___	ITC Galliard™	1.00	
___	ITC Garamond® with Condensed	1.00	
___	ITC Isbell®	1.00	
___	Italia	1.00	
___	ITC Kabel®	1.00	
___	ITC Korinna® with Kursiv	1.00	
___	ITC Leawood™	1.00	
___	ITC Lubalin Graph® with Oblique	1.00	
___	ITC Mixage™	1.00	
___	ITC Modern No. 216™	1.00	
___	ITC New Baskerville™	1.00	
___	ITC Newtext®	1.00	
___	ITC Novarese®	1.00	
___	ITC Quorum®	1.00	
___	ITC Serif Gothic®	1.00	
___	ITC Souvenir®	1.00	
___	ITC Symbol™	1.00	
___	ITC Tiffany with Italic	1.00	
___	ITC Usherwood™	1.00	
___	ITC Veljovic™	1.00	
___	ITC Weidemann™	1.00	
___	ITC Zapf Book®	1.00	
___	ITC Zapf Chancery®	1.00	
___	ITC Zapf Dingbats®	1.00	
___	ITC Zapf International®	1.00	

U&lc BACK COPIES:		**Foreign**	**U.S. Price**	
___	U&lc, Vol. 3, No. 4	$2.50	$1.50	
___	U&lc, Vol. 4, No. 4	4.00	1.50	
___	U&lc, Vol. 5, No. 4	2.50	1.50	
___	U&lc, Vol. 6, No. 1	2.50	1.50	
___	U&lc, Vol. 6, No. 3	2.50	1.50	
___	U&lc, Vol. 6, No. 4	2.50	1.50	
___	U&lc, Vol. 7, No. 2	5.00	2.50	
___	U&lc, Vol. 7, No. 3	2.50	1.50	
___	U&lc, Vol. 8, No. 3	2.50	1.50	
___	U&lc, Vol. 8, No. 4	2.50	1.50	
___	U&lc, Vol. 9, No. 1	2.50	1.50	
___	U&lc, Vol. 9, No. 2	2.50	1.50	
___	U&lc, Vol. 9, No. 4	2.50	1.50	
___	U&lc, Vol. 10, No.1	2.50	1.50	
___	U&lc, Vol. 10, No. 2	2.50	1.50	
___	U&lc, Vol. 10, No. 3	2.50	1.50	
___	U&lc, Vol. 10, No. 4	2.50	1.50	
___	U&lc, Vol. 11, No. 1	2.50	1.50	
___	U&lc, Vol. 11, No. 2	2.50	1.50	
___	U&lc, Vol. 11, No. 3	2.50	1.50	
___	U&lc, Vol. 11, No. 4	2.50	1.50	
___	U&lc, Vol. 12, No. 1	2.50	1.50	
___	U&lc, Vol. 12, No. 2	2.50	1.50	

Total Order, in U.S. funds $ _____
Add postage, 10¢ per booklet $ _____
N.Y. Residents add state sales tax $ _____
Remittance in **U.S.funds** enclosed $ _____

Montant de la commande $ _____
Ajoutez $.10 Americains De Timbres Par Livret $ _____
Paiement ci-joint **(en $ américains),** total $ _____

Gesamtprels (in U.S.-Währung) $ _____
Zuzüglich Porto, 10¢ pro Heft $ _____
Belgefügte Zahlanweisung **(In U.S.-Währung)** $ _____

U&lc 8/85

Now You can order these ITC Type Specimen Booklets

To obtain these handsomely designed, colorful ITC type specimen booklets, just complete this order form and mail it to us. All orders must be accompanied by a remittance. Please make checks **payable, in U.S. funds,** to ITC at: 2 Hammarskjold Plaza, New York, N.Y. 10017, USA

En vente Ces brochures-spécimens ITC sont livrables de stock

Pour obtenir ces jolies brochures-spécimens ITC, il suffit de remplir ce bon de commande et de nous le retourner. Toute commande doit être accompagnée d'un avis de paiement acquitté. Priere de payer **en $ americains** au nom de ITC: 2 Hammarskjold Plaza, New York, N.Y. 10017, USA

Nunmehr können Sie diese ITC-Schriftmusterhefte bestellen

Wenn Sie diese attraktiv entworfenen, farbvollen ITC-Schriftmusterhefte erhalten möchten, füllen Sie bitte den Bestellschein aus. Alle Bestellungen müssen vorbezahlt werden. Senden Sie Ihre Zahlanweisung **(in U.S.-Währung** und zahlbar an ITC) zusammen mit dem Bestellschein an:
2 Hammarskjold Plaza, New York, N.Y. 10017, USA

Notice to typographers: for purchase of 100 or more ITC specimen booklets, contact Richard Conway for special typographer's price.

Free subscriptions to U&lc are shipped by surface mail. If you wish to receive copies by airmail, please forward the following appropriate amount to cover airmail costs for one year in US funds, complete this form and mail to:
U&lc Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europe	**$20.00**	Far East	**$24.00**
South America	**20.00**	Canada	**8.00**
Africa	**24.00**	Mexico	**10.00**

☐ I want to receive U&lc

Note: U&lc is published quarterly. Please allow four months before anticipating first copy.

Please Print

SURNAME GIVEN NAME

TITLE

COMPANY

DELIVER TO: BUSINESS HOME

ADDRESS

CITY

STATE ZIP CODE

SIGNATURE

DATE

My organization and/or I am involved in the visual communications field ___yes ___no.

I am a student ___yes ___no.

BUSINESS CLASSIFICATION:
(Check One Only)

(a) ___Printing (Commercial, Instant, etc.).
(b) ___Typesetting (Commercial).
(c) ___Advertising Agency, Art Studio, Design, Freelance.
(d) ___Newspaper, Magazine, Book Publishing.
(e) ___In-plant or corporate typesetting and other reproduction services.
(f) ___Education and/or Libraries.
(g) ___Government.
(h) ___Corporation Advertising, Design, Promotion.
(i) ___Communication and information processing.
(j) ___Other.

MY PRIMARY JOB FUNCTION IS:
(Check One Only)

(k) ___Artist, Illustrator.
(l) ___Graphic Artist, Art Director, Creative Director.
(m) ___Display and Package Design.
(n) ___Pasteup Artist, Typographer, Keyboarder.
(o) ___Type Director, Type Buyer.
(p) ___Advertising Manager, Sales Promotion Manager.
(q) ___Production Manager, Office Manager.
(r) ___Printing Buyer, Purchasing Agent.
(s) ___Editor, Writer.
(t) ___Teacher, Instructor.
(u) ___Audio Visual.
(v) ___Principal Officer.
(w) ___Secretary, Typist, etc.
(x) ___Other.

NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___100-249
(6) ___250 and over

U&lc 8/85

Tous les abonnements a U&lc sont expedies gratuitement par courrier ordinaire. Si vous souhaitez recevoir le votre par avion, veuillez consulter le tarif, reinplir le formulaire et addresser le montant correspondant aux frais de port annuels a l'adresse suivante:
U&lc Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europe	**$20.00**	Extrême Orient	**$24.00**
Amerique du Sud	**20.00**	Canada	**8.00**
Afrique	**24.00**	Mexique	**10.00**

☐ J'aimerais recevoir U&lc.

N.B.: U&lc est une publication trimestrielle. Considérez 4 mois avant de recevoir le premier numéro.

Imprimez S'il vous Plaît

NOM PRENOM

FONCTION

FIRME

DÉLIVREZ À TRAVAIL RÉSIDENCE PRIVÉE

ADDRESSE

VILLE CODE POSTAL

PAYS

SIGNATURE

DATE

Mon organization et/ou je fais partit de communications visuelles ___oui ___non.

Je suis étudiant ___oui ___non.

CLASSIFICATION PAR PROFESSIONS
(Ne cocher qu'une seule fonction)

(a) ___Impression (Commerciale, Instantanée, etc.).
(b) ___Composition (Commerciale).
(c) ___Agence de publicité, Studio d'art, Conception, Indépendant.
(d) ___Journal, Revue, Edition de livres.
(e) ___Composition faite sur place ou par une societé et autres services de reproduction.
(f) ___Enseignement et/ou bibliothèques.
(g) ___Governement.
(h) ___Publicité de societé, Conception, Promotion.
(i) ___Traitement de communications et d'informations.
(j) ___Autres.

MON ACTIVITÉ PRINCIPALE EST:
(Ne cocher qu'une seule fonction)

(k) ___Artiste, Illustrateur.
(l) ___Artiste graphique, Directeur artistique, Directeur de création.
(m) ___Conception de l'exposition et de l'empaquetage.
(n) ___Metteur en pages, Typographe, Claviste.
(o) ___Directeur de composition, Acquéreur de caractères d'imprimerie.
(p) ___Directeur de publicité, Directeur de la promotion des ventes.
(q) ___Directeur de production, Directeur de bureau.
(r) ___Acquéreur de produits d'imprimerie, Agent préposé à l'achat.
(s) ___Rédacteur, Auteur.
(t) ___Professeur, Instructeur.
(u) ___Audio-visuel.
(v) ___Agent principal.
(w) ___Secrétaire, Dactylographe, etc.
(x) ___Autres.

NOMBRE DE PERSONNES EMPLOYÉES DANS VOTRE FIRME

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___100-249
(6) ___250 et plus

U&lc 8/85

Ihre kostenlose Ausgabe von U&lc wird mit normaler Post versandt. Falls Sie Zustellung per Luftpost wünschen, senden Sie bitte den entsprechenden Betrag zur Deckung der Luftversandkosten für ein Jahr, füllen Sie bitte diesen Coupon aus und senden ihn an:
U&lc Subscription Dept.
International Typeface Corporation
2 Dag Hammarskjold Plaza
New York, NY 10017, U.S.A.

Europa	**$20.00**	Ferner Osten	**$24.00**
Südamerika	**20.00**	Kanada	**8.00**
Afrika	**24.00**	Mexiko	**10.00**

☐ Ich möchte U&lc beziehen.

ANMERKUNG: U&lc wird viertel jährlich veröffentlicht. Bitte erlauben Sie 4 Monate, ehe Sie die erste Nummer erhalten.

Bitte In Druckschrift schreiben

ZUNAME VORNAME

BERUF

FIRMA

LIEFERUNG AN FIRMA PRIVAT

STRASSE

POSTLEITZAHL UND ORT

LAND

UNTERSCHRIFT

DATUM

Meine Firma und/oder ich sind auf dem Gebiet der visuellen Kommunikation tätig ___ja ___nein.

Ich bin Student ___ja ___nein.

FIRMENKLASSIFIZIERUNG
(Bitte eine ankreuzen)

(a) ___Druckerei (Akzidenzdruck, Schnelldruck, usw.).
(b) ___Schriftsetzerei (Werk- oder Layoutsatz).
(c) ___Werbeagentur, Grafikdesignatelier, Freischaffender.
(d) ___Zeitungs-, Zeitschriften- oder Buchverlag.
(e) ___Firmeneigene Schriftsetzerei, Reproduktion oder Druckerei.
(f) ___Bildungsanstalt oder Bibliothek.
(g) ___Behörde.
(h) ___Werbe-, Verkaufsförderungs- oder Designabteilung von Industrie- oder Handelsfirma.
(i) ___Kommunikation und Datenverarbeitung.
(j) ___Sonstiges.

MEINE HAUPTBERUFSTÄTIGKEIT:
(Bitte eine ankreuzen)

(k) ___Künstler, Illustrator.
(l) ___Grafiker, Art-Direktor, Kreativ-Direktor.
(m) ___Entwurf von Verpackungen oder Auslagen.
(n) ___Reinzeichner, Schriftsetzer.
(o) ___Typograf, Type-Direktor, Einkäufer von Schriftsatz.
(p) ___Werbe- oder Verkaufsförderungsleiter.
(q) ___Produktionsleiter, Bürovorsteher.
(r) ___Drucksacheneinkäufer.
(s) ___Redakteur, Texter.
(t) ___Lehrer, Ausbilder.
(u) ___Audio-visuell.
(v) ___Firmeneigentümer, leitender Angestellter.
(w) ___Sekretärin, Stenotypistin, usw.
(x) ___Sonstiges.

ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

(1) ___ 1-9
(2) ___ 10-19
(3) ___ 20-49
(4) ___ 50-99
(5) ___100-249
(6) ___über 250

U&lc 8/85

ITC Center Calendar of Events

The ITC Center was established to introduce new and exciting typo/graphic arts experiences. It is a growing resource for students and professionals.

TDC 31

June 5–August 30

TDC 31–The 31st Annual Type Directors Club Exhibition
More than two hundred examples, representing some of the best typographic work of 1984, include outstanding typographic and calligraphic art by leading designers, artists and type directors throughout the world.

Future Exhibitions

November 6, 1985–January 10, 1986. Typographic Treasures: The Calligraphy, Typography and Design of Gudrun and Hermann Zapf.

Hours: 12:00 noon–5:00 p.m.

Open Monday–Friday (Closed September 2, 16, 25; October 14; November 11, 27, 28, 29 and December 24, 25 and 31)

Admission: Free

ITC Center

2 Hammarskjold Plaza (866 Second Avenue, between 46th and 47th Streets) 3rd Floor, New York, New York 10017. For more information and group reservations call (212) 371-0699.

THE FATE OF THE EARTH

September 11–October 26

The Fate of the Earth
"The Fate of the Earth," by Jonathan Schell discusses the probable effect of a nuclear holocaust on life as we know it. In the first Herb Lubalin International Student Design Competition, students from throughout the world show us their graphic interpretations of this threat. Members of the jury were Cipe Pineles Burtin, Richard Danne, Steff Geissbuhler, George Lois and Bradbury Thompson.

CONTROLLED CIRCULATION POSTAGE PAID AT FARMINGDALE, N.Y. 11735 AND NEW YORK, N.Y. 10017 USTS PUBL 073430

MOVING? CHANGE OF ADDRESS:

Send this address label
(or a copy including the account number)
with your corrections to:
U&lc Subscription Dept.
2 Hammarskjold Plaza
New York, NY 10017

Allow 8 weeks for any changes. For new subscriptions, use subscription application included in this issue.

0292842 IT CV19
MR. SAM RUBINSTEIN
BUSINESS IMAGE INC
475 PARK AVENUE SOUTH
NEW YORK NY 10016